

MARVEL

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MOMI
DOCTOR WHO
EXHIBITION
DISCOUNT VOUCHER
INSIDE!



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AMERICA?

The Doctor Abroad

THOSE
RADIO TIMES

*Tom Baker
takes the stage*



THE VISITATION Remembered
Creating **THE MIND ROBBER**
THE DOCTOR'S ADVENTURES CONTINUE INSIDE!





Travelling Companions



Dodo Chaplet (Jackie Lane) encounters some odd enemies in *The Celestial Toymaker*. Photo © BBC.

When Dodo Chaplet stumbled into the TARDIS in 1965, it was very obvious that the producers were trying to inject some life, and a 'contemporary' feel, into a troubled programme. Unfortunately, in 1965, the turnover of producers of *Doctor Who* was high, and each new producer brought with them new ideas, none of which complemented the others. Dodo became a victim of these unstable times, and did not even remain with the programme for a full season.

Dodo was first introduced at the very end of *The Massacre of St. Bartholomew's Eve*, but her character wasn't presented properly until her first full story, *The Ark*. Like Mel and *Terror of the Vervoids* twenty years later, *The Ark* went out of its way to make a feature of Dodo, and therefore her character was portrayed in a rather forced and obvious way. Her cheery curiosity and cockney accent were overplayed to the point where Dodo was almost unlikeable, and it even began to affect Steven's character, which had never been very stable anyway. With the arrival of Dodo and her youthful ways, he lost some of the depth he had acquired with Sara Kingdom in *The Daleks' Master Plan*, and found himself reacting in kind to Dodo's childlike attitude.

Cheerful optimism and innocent idealism were Dodo's major characteristics, but they did not help her in *The Celestial Toymaker*. Because she was always looking for the good in people, Dodo did not even stop to consider the possibility that characters like Cyril the schoolboy, Sergeant Russell and Mrs Wigg were not acting with honest intent. However, she soon learnt the truth, and began beating the Toymaker's creations at their own

game. It was this story – arguably the best of the late Hartnell stories – that displayed Dodo's character most favourably.

Unfortunately, the following story did not. Perhaps the worst of the late Hartnell stories, *The Gunfighters* portrayed Dodo as impudent, cheeky and childish. She spent most of her time playing the piano in the Saloon, sending Doc Holliday spare with her gambling skills and demands, or just generally hanging around for no apparent reason. It was definitely a step backwards, both for *Doctor Who* and Dodo.

The Savages utilized Dodo's curiosity again as a plot device to get her into trouble, and develop the story at the same time. It was Dodo who was ultimately responsible for exposing the Elders' secret, and they almost succeeded in draining Dodo herself of her life essence.

The Doctor's influence was beginning to rub off on Dodo. She displayed compassion for the Savages and their cause, and outrage and rejection for the Elders and their practises. Not since Barbara had a female Companion shown such strong moralistic attitudes, although it wasn't altogether convincing for one so young and so new to the TARDIS.

Dodo displayed sadness at Steven's departure – perhaps more than was credible, since she had not been travelling with the Doctor and Steven for very long. The shortness of this time also meant that her on-screen relationship with the Doctor was not very well developed. She seemed to spend more time separated from the Doctor than accompanying him, and the Doctor reacted rather ambivalently to Dodo, and did not appear to have

a definite opinion of her.

The War Machines was the first story since *An Unearthly Child* to be set in present day England. It was during this story that Dodo decided to leave, and became the first companion to return to her own time stream in the TARDIS.

She disappeared half way through *The War Machines*, just as suddenly as she had arrived. After meeting Ben and Polly at the Inferno disco, and being subjected to WOTAN's conditioning and influence, Dodo decided to return to her old, and more familiar way of life. In keeping with her relationship with the Doctor, whether deliberately or not, Dodo did not get to say goodbye to him. He cleared up the Post Office Tower mess, and went on his way with the Swinging Sixties Dynamic Duo, Polly and Ben.

It is a shame that Dodo's time with the programme was so short, and during such a turbulent period, because with more care, time and imagination, her character as a companion could have been tenfold of what it was. Again, like Mel twenty years later, Dodo's character suffered little and poor exposure, was phased out, and replaced by more contemporary characters with whom she could not compete.

Jackie Lane had first been approached by Verity Lambert to play Susan Foreman, but turned it down, not wanting to be committed to a twelve-month contract. When producer John Wiles approached her a few years later with the role of Dodo, Jackie accepted. After her period with the programme, Jackie soon retired from acting, and is now in charge of the voice-over department in an acting agency, whose books include the Fourth Doctor, Tom Baker.

Tim Hunter



Sarah Jane Smith (Elisabeth Sladen) seems very unimpressed with the Doctor's (Tom Baker) handling of the TARDIS in an opening scene from *The Masque of Mandragora*.

"It's very pleasant here. Nice, warm . . ."

"Maybe that's why I stopped using the old control room . . ."

Sarah and the Doctor,
The Masque of Mandragora: 1

An unabashed plug this month for *The Masque of Mandragora*, just released here in Britain on video. For me, it remains one of those stories where the combination of a tight script, 'it could happen to anyone' human possession, a particularly nasty set of villains and a great cast and setting all came together perfectly. Sometimes, as with any television show, that combination just isn't there but stories like this one achieve standards for the series to aim for in the future.

I hope you'll also enjoy the combination of features in this issue, which include your own memories and views on another story – *The Visitation*. Nostalgia was a much requested feature in our recent poll and as always we're keen to keep you, the reader, happy! Enjoy . . .

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Nyssa (Sarah Sutton). Photo © BBC . . . 6

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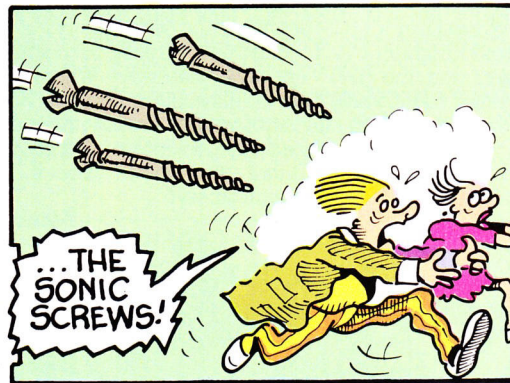
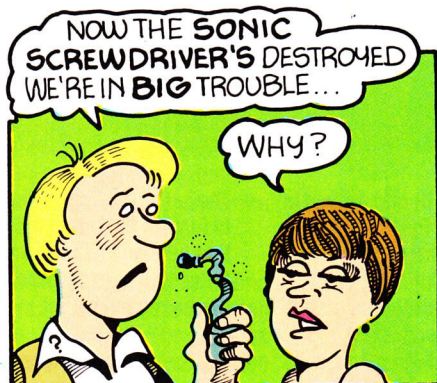
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Thanks this issue to: Wendy Taylor at MOMI, Deborah Watling, David Blaise, Michael Robbins, Eric Saward, Peter Davison, Peter Darvill-Evans, the Radio Times and David Collings.

On the cover: The Tyrannosaur from *Doctor Who* and the *Silurians*. Inset: *The Visitation*. Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett



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INTO THE VORTEX

That Was The Who That Was...

After an unprecedented absence of *two whole months*, the Doctor's travels resumed on 2nd September 1967, opening with (or rather, trying to prevent the opening of) *The Tomb of the Cybermen*. Probably the most lamented gap in the BBC Archives, this 'lost' story of iced-in warriors and their deadly Cybermats is still fondly recalled in all its behind-the-sofa glory by those old enough to Telos all about it.

5.46pm, 30th August 1975: the *Terror of the Zygons* surfaces and launches the Doctor's thirteenth season. Trailed since the *Ark in Space* repeat ten days earlier, this Highland tale (much of it filmed in Sussex, naturally) had been held over from Season Twelve as a defence against ITV's glossy, big-budget *Space: 1999*. The ratings strategy succeeded and autumn seasons became the norm until 1981.

The epic Key to Time quest got underway on 2nd September 1978 with *The Ribos Operation* – a much overlooked gem from the pen of the late Robert Holmes revolving around... well, a much overlooked gem. Before reaching this wintry planet, we witnessed the Doctor's meeting with the incalculably powerful White Guardian (result: awe and reverence) and the unsufferably well-qualified vision-in-white Romana (result: prolonged sulk).

The first production of the Eighties exploded into life with *The Leisure Hive* on 30th August 1980, courtesy of Sid Sutton's new starfield titles and Peter Howell's re-arranged theme. The new producer's style pervaded the whole story; a slow pan across Brighton Beach ended on a striking silhouette of Tom Baker and the 'JNT' era was underway. Who would have guessed that it would span the subsequent decade?

And finally, 20th August of various years I'm too courteous to pinpoint saw the birthday of Sophie Aldred... and Sylvester McCoy... and the Master himself, Anthony Ainley! Well spooky, as Ace might say!

Mark Wyman



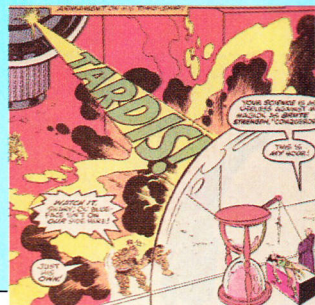
Into the Vortex: for those of you wondering about the purpose of these pages, they're simply a way of publishing all the weird bits of *Doctor Who* trivia that pass across our desks here at Marvel that would never make a whole article but you might just find entertaining. For the small minority who find such trivia pointless, here's a picture of the Seventh Doctor's shoes.



Sound effects: deep in the Marvel archives, *Fantastic Four* Issue 324 leapt from the shelves as we were searching for something completely different, possibly the result of the sound effect on the panel reproduced above?



Costume call: while some wealthy fans of *Doctor Who* spent small fortunes on costumes from the show at the Bonhams auction earlier this year, eleven year old James Bamford bought much of his Seventh Doctor costume in Blackpool, except for his pullover which was knitted specially. He's now working on the Fourth Doctor's costume. "It cost a bit but it was worth it," says James.



FIRSTS...



★ Sylvester McCoy's Doctor arrived in *Time and the Rani* Part One, complete with a version of the theme by Keff McCulloch, a new computer-generated titled sequence and a new series logo. The show also adopted a mid-evening weekday slot, as opposed to an early evening one.

★ *Attack of the Cybermen* was the first serial to be made with episodes of 45 minutes duration.

★ *The Leisure Hive* was the first serial to feature the animated star-field title sequence and neon logo, plus Peter Howell's arrangement of the theme music.

★ The first time it is explained how the Doctor and his companions can understand alien or foreign tongues is during *The Masque of Mandragora* Part Three. The story also introduced the secondary control room in the TARDIS, Part One.

Who's who

DEBORAH WATLING

Character: *Victoria Waterfield*

Years: May 1967 *Evil of the Daleks* to April 1968 *Fury from the Deep*
Deborah Watling's Victoria Waterfield was dubbed "leather-lungs" by the cast and crew of *Doctor Who* due to her extremely piercing scream. "I was first seen in *Doctor Who* screaming at a Dalek and I don't think I stopped for the next year", she says. Of course her scream proved invaluable in *Fury from the Deep*, destroying the Seaweed creatures.

Victoria joined the Second Doctor and Jamie in the classic adventure *Evil of the Daleks* when her scientist father Edward Waterfield was murdered by a Dalek. One of the Doctor's more timid and vulnerable companions, she eventually gave up time travelling to live with the Harris family in *Fury from the Deep*. Deborah Watling was invited to resume her role of Victoria by John Nathan-Turner in the 1983 adventure *The Five Doctors* with Frazer Hines, but unfortunately she was contracted for the Dave Allen series. She still keeps in touch with the *Doctor Who* world by occasionally attending conventions.

Favourite Story: *Fury from the Deep* (1968)

Least favourite story: *Evil of the Daleks*

Favourite Doctor: Patrick Troughton

Favourite Companion: Jamie (Frazer Hines)

Favourite Enemy: The Seaweed Monster from *Fury from the Deep*



Deborah Watling, seen here on location for *The Abominable Snowmen* in Wales back in 1967, recalls seeing her father Jack Watling on location for the first time for this story, when he played Professor Travers. "He looked so funny in that costume with that stupid gun that our first scene did in fact take five takes to perfect, because at first we fell about laughing." You can see that scene again on *The Patrick Troughton Years Tape* from BBC Video, which includes *The Abominable Snowmen: 2*, the only surviving episode of that story in the BBC archive. Photo © BBC.

★ *Earthshock* Part Four was the first episode not to feature closing credit music.

★ The first story to be transmitted abroad – albeit in cut form – in advance of its BBC premiere was *The Five Doctors*, shown in the US on November 23rd 1983.

★ The popular creation of K9 made its debut on the show with Part Two of *The Invisible Enemy*.

★ The first story to be abandoned part way through production after studio taping had begun was *Shada*.

★ With Colin Baker's debut in *The Twin Dilemma*, extra sound effects were added to the Howell arrangement of the theme and another starfield sequence made its first appearance on Part One.

★ *The Trial of a Time Lord* was the first story with the same title to run for an entire season, and Part One saw the debut of the Dominic Glynn version of the theme tune.

★ *Horror of Fang Rock* was the first story to have studio taping done outside London, in this case at BBC Pebble Mill in Birmingham.



DISCOUNT VOUCHER

As if you needed reminding, the Museum of the Moving Image on London's South Bank plays host to a huge *Doctor Who* exhibition over the summer. In addition to displays of early photographs and designs there are a host of monsters, including a Dalek you can operate yourself to find out how it *really* works. A merchandise display courtesy of *Doctor Who Magazine* writer David Howe is also on show, along with several pages of the magazine's comic strip art from different strips over its twelve year history.

In conjunction with the museum, **DWM** is pleased to publish the voucher below entitling you to 50p off the normal single admission price of £4.99 adults, £4.20 students, £3.50 children/OAPs/registered disabled. Don't forget that this is admission to the *whole* museum – a pleasure in itself! – and not just the *Doctor Who* exhibition.

How to use your voucher: simply clip out the coupon below and present it at the ticket office until 30th November 1991. This voucher will be repeated in **Issue 178**. Copies are not acceptable and only one voucher is valid per customer per visit.

The *Doctor Who Magazine* Summer Special (on sale now!) carries two merchandise discount vouchers for Forbidden Planet and the Longleat *Doctor Who* exhibition shops.

DOCTOR WHO MAGAZINE MUSEUM OF THE MOVING IMAGE REDUCED ADMISSION VOUCHER

This voucher entitles the bearer to 50p off the normal admission price for adults or children to the Museum of the Moving Image, the South Bank, London. This voucher is valid until 30th November 1991.

This voucher is not valid in conjunction with any other offer or the family ticket.

ONE VOUCHER PER CUSTOMER PER ADMISSION



Gallifrey Guardian

DOCTOR WHO IN '92?

After months of speculation, the BBC have announced *Doctor Who*'s independent production will start in 1992. This latest information on the show's future follows the huge press coverage for the new exhibition at the Museum of the Moving Image in London.

The announcement first appeared in *Broadcast* magazine in early July but once again, no independent production company was named. Reaction to the news from both television professionals and the series' many fans was mixed, ranging from sheer delight to outright scepticism.

Under the terms of the recent Broadcasting Act, the BBC has to commission at least twenty-five percent of its output - 1,400 hours of transmitted programmes - from independent companies and hopes to fulfil this quota by 1993. Coincidentally, the announcement followed hot on the heels of the Office of Fair Trading's decision to monitor independent commissioning by the BBC. The OFT is empowered to make sure the BBC fulfils the required independent production quota.

The BBC believe they will reach their target by the end of 1993 but the Home Office, who set the Corporation's licence fee, feel recent figures indicate that the organisation will fulfil this obligation by the end of 1992. The OFT's investigation may well accelerate decisions on future programming and of course, bring further announcements on the fate of *Doctor Who*.

Commenting on the latest news, former producer Derrick Sherwin said he was still unsure about the BBC commitment to the series. As head of one of the independent companies that had made a bid for the show, he had still not received any reply from the Corporation on its future.

"Never put down to conspiracy that which can be explained by incompetence," said series writer and former Script Editor Terrance Dicks, speaking on the undecided fate of the series at the MOMI *Doctor Who* workshop. "It's great news if it's true," said John Nathan-Turner.

At the time of going to press, *Doctor Who Magazine* had received no reply from Peter Cregeen, the Head of Drama Series, to its most recent letter requesting more specific information on the series' future.

MOMI *Doctor Who* workshop review, page 9.

DOCTOR WHO PILOT SHOWING?

BBC may play host to a showing of the *Doctor Who* pilot episode on 26th August. The episode is just one programme under consideration as part of a special selection of programming marking the closure of BBC Lime

Grove, location for much *Doctor Who* studio recording in the Sixties. If the episode is to be shown, it will be the first *Doctor Who* to be shown on BBC Television in nearly two years!

The closure of BBC Lime Grove saw the removal of all original programme tapes and film material to the BBC Archives, the home of BBC current affairs for forty years. Reports that the BBC were casually throwing cans of film into a skip were greatly exaggerated. "No complete stories or master material has been destroyed," commented Adam Lee, the BBC's Archive Selector. Rushes and copied material were not retained, which is general BBC policy. Unfortunately, there were no copies of *The Ice Warriors: Two and Three* stuffed down the back of a filing cabinet. The hunt continues...

SCRIPTS STILL IN STASIS

In a brief report last issue, we inaccurately reported that television scripts currently held by the BBC had been rescued by the British Film Institute. David Brunt of the *Doctor Who* Appreciation Society Reference Department reports that in fact, the BFI are only currently negotiating with the BBC to take on the scripts. They have not transferred as yet and there is a slim chance they may not take them at all, placing the fate of this priceless reference material in doubt.

If the Institute does take the scripts - minus *EastEnders*, which are held by that show's production at Elstree - they will need to find new storage space for them. If the BFI Board of Governors decide the outlay for this new space is not worthwhile then the scripts may well be destroyed (which the BBC has denied in correspondence to DWM) or perhaps even sold off, much as many *Doctor Who* costumes were earlier this year. While this will save the *Who* scripts it will mean that they are scattered between many differing people, making research very difficult.

The Script Unit is still open at a reduced capacity with three staff members filing records. The cutbacks reflect across-the-board economy measures by the BBC, under pressure from the government to save money and become 'more efficient'.

VIDEO RELEASES

The Three Doctors and *The Masque of Mandragora* go on sale this month from BBC Video, both very worthy additions

to the *Who* range, which continues to be a steady seller for the company. The success of the two *Years Tapes* which both hit the Video Top Ten means the Pertwee release will go ahead, with other *Doctors* to follow. These tapes will apparently be additions to the video releases for the next year and will not replace any of the planned (and still unconfirmed) stories being lined up.

NEW MERCHANDISE

Silva Screen Records have taken over distribution of several *Doctor Who*-related music releases. *Doctor Who - Variations on a Theme* has recently been released with a new cover and extra sleeve notes on CD, quickly followed by *Doctor Who - The Curse of Fenric*, the first fully distributed release of a complete *Doctor Who* soundtrack. The release, taken from the original tapes, is assembled by Mark Ayres, who composed and performed the music. The disc is over seventy minutes long and contains music from the series as well as additional sequences restored for the recent video release. The front cover artwork is adapted from the video sleeve and the eight-page booklet contains extensive notes by John Nathan-Turner and Mark Ayres. The CD was released on July 29th, along

with a CD version of *Myths and Legends*, previously available only on LP, which features music from Reeltime Pictures' Myth Makers series and has a number of new tracks.

This month sees release of the second *New Adventures* novel from Virgin, *Timewurm: Exodus* by Terrance Dicks. This is a splendid romp through time and space with a touch of the Len Deighton thriller, SS GB thrown in for good measure. A full review in next issue's *Off the Shelf*. *Timewurm: Genesis* had already gone to its second reprint as we went to press, good news for the range. Also on sale this month are reprints of *Planet of Spiders* and *The Three Doctors* - this new reprint range is also selling well, defying Books Editor Peter Darvill Evans' attempts to keep them in print!

A quick reminder that two Marvel productions, the *Doctor Who Year Book* and *The Doctor Who Summer Special* are now on sale in good bookshops and newsagents respectively. They can also be purchased through our Back Issue department.

DOWN UNDER

ABC have delayed any further screenings of *Doctor Who* in Australia until at least a November 4th start date. A planned June 24th start was abandoned



WRITER DON HOUGHTON DIES

Don Houghton, the writer of two highly popular Jon Pertwee stories died in July after a lengthy illness. Don came to work on *Doctor Who* as a result of his association with script editor Terrance Dicks, as they had previously worked together on *Crossroads*. The result was the Season Seven finale *Inferno*, which was the subject of a number of rewrites with the hasty extension from four to seven episodes to include the parallel universe sub-plot involving a fascist state, which enhanced the story enormously. Two stories later saw the Doctor and new companion Jo Grant facing the Master and the mind parasite in *The Mind of Evil*. This action-packed six parter was quite eerie in places. Don's other credits include *The Professionals* and *Emergency Ward Ten*. He also created the Scottish soap opera *Take the High Road* which has been growing in popularity year by year.

"He was a very affable man," recalls Terrance Dicks, "and very popular with people in the television industry. He'll be missed."

Dominic May

◀ because of the network's commitments to both its own shows and its remit regarding the national broadcasting of sport. Cricket is the Doctor's mortal enemy down under!

ABC hoped to run the series five days a week in a 5.30 pm time slot, and considered starting with the Tom Baker story *Nightmare of Eden* up to and including *Logopolis*. Their previous run ended with a screening of *The Creature from the Pit*. Two options were also open to them: to screen *Pirate Planet* at the beginning of the run because its previous showing had been interrupted by the opening of Parliament, or to continue with *Castrovalva*, both options making up a forty-episode run. The *Doctor Who* Fan Club of Australia was consulted about the planned run and it suggested re-running *Pirate Planet*. At present, they're still waiting for news on the Doctor's return.

Continuing the trend that flies in the face of British BBC video policy, *Planet of Spiders* goes out on video from Hoyts Polygram on September 4th, again on one tape. Elsewhere Katy Manning appeared on *Live and Sweaty*, a TV sport/comedy show along with the BBC Dalek exported to Australia a number of years ago by BBC Enterprises. She talked a lot about her father, J. L. Manning, and her experiences on the sporting field as a child, being small and near-sighted. A clip of *The Demons* was shown. Alexei Sayle also appeared on an edition of *Live and Sweaty*, and many other chat shows during his recent Australian tour. Only one – *Tonight Live with Steve Vizard* – asked about his *Doctor Who* role. In fact, it was the first question asked! Former companion Mark Strickson can be currently seen on Australian television in a throat spray advertisement. He is the only actor seen but does not speak!

CONVENTION NEWS



Photo © BBC.

Nebula '91 has added Anthony Ainley to their guest list, pipping TARDIS in Durham to the post on his first UK appearance in over eight years. Other guests are Nicola Bryant, Sylvester McCoy, Sophie Aldred, David Banks, Mary Tamm – her first UK panel appearance – Paul Darrow and John Nathan-Turner. The convention is being sponsored by Mediaband. Enquiries: MLG Promotions, 5 Lambourne House, 33 Ballards Lane, Finchley Central, London N3 1XN.

Panopticon '91 has announced that proposed guest Peter Cushing, star of the two sixties Dalek films produced by the late Milton Subotsky, is unable to attend the event. However, they still have an impressive line-up of front and behind camera guests, details: Panopticon '91 (Marvel), 17 Melrose Avenue, Wimbledon Park, London SW19 8BU.

The South Wales Telefantasy Society has announced Jon Pertwee as their special guest at *Serendipity '91*, which is being held at the Hotel Diplomat, Cardiff, on Saturday 19th October. Other guests will be announced later. Admission is £15, details (enclose 3 s.a.e.s) to Serendipity '91, 71 St. Mark's Road, Henley-on-Thames, Oxon RG9 1LP.

BRIEFLY...

A new series of *Dan Dare*, produced by Zenith Productions, has not been sold to either BBC or ITV at the time of going to press. Based on the comic strip hero of the same name who first appeared forty-one years ago in *The Eagle*, the proposed twelve-part series has a £4 million budget (£300,000 per episode) and will be a twelve-part mini series. Zenith have yet to decide where it will be made – but they're hoping it will be screened in an "early evening, peak-time, weekend slot." Saturday tea time, perhaps? Shepperton remain tight-lipped as to the identity of the half-hour science fiction series apparently booked for production there next year, as reported last issue.

John Nathan-Turner has returned to work at BBC Select, the Corporation's new subscription television service which hopes to begin scrambled transmissions late next year. Over thirty different services are under consideration, ranging from programmes specifically for the Asian community to a Science Fiction channel. The scrambled programmes will be broadcast at night and can be seen using a special decoder supplied to subscribers. *Doctor Who* is of course one of the programmes that may be shown on the SF Channel if it goes ahead. Test pilots for the channel were shown at the MOMI *Doctor Who* convention in early July.

DWM is seeking to compile a comprehensive list of *Doctor Who* clubs worldwide. If you're a club organiser, please send contact and membership cost information as soon as possible to *Doctor Who* Club List, DWM, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. The list will be made available to fans on completion.

Finally, the silly season must be upon us with several newspapers reporting on a poll in DWM suggesting reader support for a female Doctor. LBC and Radio One tipped Joanna Lumley for the role, closely followed by Glenda Jackson and Kate O'Mara. Strangely, these are exactly the same names as those suggested in a letter to DWM Issue 175. A local Newcastle paper took up the torch, quickly followed by Radio Newcastle (responding to comments

from TARDIS in Durham convention organiser, Jose Collins). The story's final resting place seems to be *The Guardian*, which titled its story "EX-TER-MIN-ATE!" and commented:

"Is Terry Wogan a Dalek? They have in common only the most carefully pre-programme responses, and listening to them both is enough to make you reach for the volume control. Perhaps one day Joanna Lumley will be able to tell us: Tel's regular replacement on the box was this week voted the favourite choice of Dr Who fans to star in the resurrected version of the show. Just as incongruously, Glenda Jackson and former Dynasty star Kate O'Mara also did well in the poll."

In some reports John Cleese was added to the list of suggested Doctors. Perhaps the journalist who started the story rolling has obtained a future issue of the magazine, via a time warp?

BEYOND THE TARDIS



Photo © BBC.

Obituary: Ronald Allen sadly died of cancer on June 18th. Allen, best known for his role as heart-throb David Hunter alongside Noele Gordon's Meg Richardson in the long-running ITV soap, *Crossroads*, appeared twice in *Doctor Who*, playing Dominator Rago in the Season Six opener *The Dominators*, and as Professor Ralph Cornish in the epic *The Ambassadors of Death*. He lately turned up semi-regularly in *The Comic Strip*.

Well-known character actor, Ivor Salter, died on June 21st. He had three roles in *Doctor Who*: a Morok Commander in *The Space Museum*, Odysseus in *The Myth Makers* and Sergeant Markham in *Black Orchid*. Eric Francis, who played one of the two Elders in the Hartnell tale *The Sensorites*, sadly passed away on June 7th, while Leslie Pitt, who played both the person in the Labour Centre and a citizen in *The Macra Terror*, died on June 9th.

Milton Subotsky, producer of the two Sixties Dalek films, has also died. A tribute will appear next issue.

Doctors: Colin Baker's appearances on the quiz show *Cross Wits* could be seen during the week commencing June 3rd and very well he did too! Some gaps in Colin's itinerary for *Time and Time Again* can now be filled in [Box Office phone numbers]: Sept. 9th – Playhouse

Harlow [(0279) 31945] – this replaces the previously reported week in Peterborough; Sept 23rd – Arts Centre, Poole [(0202) 685222]; Oct 7th – Theatre Royal, Bath [(0225) 465065]; Oct 21st – To be confirmed; Nov 18th – New Theatre, Hull [(0482) 226655]; Nov 25th – Theatre Royal, Winchester [(0962) 843434]. There is expected to be one additional week after this.

Sylvester McCoy has just taken to the stage as the star of a touring version of Alan Bleasdale's vasectomy comedy, *Having A Ball*. It kicked off at the Thorndike Theatre, Leatherhead for 3 weeks on July 2nd before moving on to the Playhouse Theatre, Liverpool for 4 weeks on July 22nd [Box Office 051 709 8363]. Other known weeks are: Aug 19th – Palace Theatre, Manchester [061 236 9922]; Aug 26th – Alexandra Theatre, Birmingham [021 6431231]; Sept 2nd – Marlowe Theatre, Canterbury [(0227) 767246]; Sept 9th – New Theatre, Hull [(0482) 226655]; Sept 16th – Ashcroft Theatre, Croydon [081 688 9291]; Sept 23rd – Key Theatre, Peterborough [(0733) 52439]; Sept 30th – Apollo Theatre, Oxford [(0865) 244544]. The tour is expected to continue after this.

Companions: Louise Jameson is currently filming *Rides*, a six-part Warner Sisters production for the BBC about the experiences of a London taxi firm run by women, starring Jill Baker which **Andrew Morgan** (*Remembrance and Battlefield*) is directing. Location work in and around London commenced on May 4 and continues until August. **Katharine Schlesinger** from *Ghostlight* is also set to appear. ◆

Reporters this issue: John Freeman, Dallas Jones, Mark Gasper, with thanks to Simon Harries, and David Brunt. *Beyond the TARDIS* compiled by Dominic May.

STOP PRESS

Just as we went to press, John Nathan-Turner confirmed that the pilot episode will be shown as part of BBC2's Lime Grove Celebration on August 26th.

The Musuem of the Moving Image has confirmed an increase in attendance following the opening of the Doctor Who display. "Press interest has been incredible," said a spokesperson.

WHO in review

GALAXYCON 1991

Held on 6th and 7th July in Glasgow's Eastwood Theatre, GalaxyCon II was intended as a tribute to the late Douglas Camfield. All the guests had worked with him on the series.

Day One got off to an excellent start as a slightly disappointing ninety attendees settled down to be entertained by a host of the show's less well-known names. Sheila [Dunn] Camfield, who played Petra Williams in *Inferno*, made her convention debut with some wonderful original tales of the filming of that story and others on which her husband had worked. She was an automatic hit

with the audience. Derek Newark, Za in *An Unearthly Child* and Greg Sutton in *Inferno*, was entertainingly loud, and took great delight in having a bit of fun at his interviewer's expense as he convinced him he had never heard of Nicholas Courtney. John Woodnutt who appeared in *Spearhead from Space*, *Frontier in Space*, *Terror of the Zygons*, and *The Keeper of Traken* recalled working with Douglas Camfield on Zygons and having to get his Scottish accent just right as the laird. Peter Bryant, ex-producer and script-editor, made a direct attack on the BBC for its handling of the *Who* franchise saying he knew of at least three companies who

had applied to produce it on license, all of whom had associations with notable names from the show's past, yet none had received a reply.

A brief appearance by the surprise guests, Deborah Watling and dad Jack (*The Abominable Snowmen*, *The Web of Fear*) led into the first day's finale, a charity auction which raised £500, with a *Marvel Year Book* going for £25.

Day Two started with the unfortunate news that Derek Newark had pulled out of the event having contracted food poisoning, and we were introduced to a new guest in the form of Angus Lennie who played ... well, Angus – the inn keeper in *Terror of the Zygons*. Angus, also well known as Shuggie in *Crossroads*, had the audience in stitches as later he teamed up with his 'clan chief', John Woodnutt, and together they did a tap dance. Second new guest of the day was Ian Fairbairn whose credits include *The Macra Terror*, *The Invasion*, *Inferno* and *The Seeds of Doom*. He remembered how badly made *The Macra Terror* was, how his death scene was re-written overnight in *The Invasion*, the problems of the make-up in *Inferno*, and how he dived with death on the edge of a cliff in *The Seeds of Doom*.

The rest of the day consisted of

various combinations of all the guests on panels relevant to one particular Camfield story. Ian Fairbairn recalled how Douglas worked on *Inferno* until he became too ill to continue, and had found it necessary to pull out of the filming, and Sheila pointed out at this time that his illness had not resulted in him having a pace maker fitted as reported elsewhere.

In all the two days were a success. The ability of less well known guests to bring their own personal memories of stories made it so, it was only a pity that there weren't more people there to hear them. Maybe with a bit more pre-publicity this could have been rectified. However, as someone pointed out at the end of the two days, "I've learnt a lot more about the show from these guests, than I would have hearing the same old stories from the star guests".

At the end of the two days I leave the last comment to John Woodnutt, who, in tribute to Douglas Camfield, said, "He had an amazing ability to take loose material, and using his immense expertise, and love of his work he could convey how he felt to his actors. They in return loved him back – as did the material".

Liam-Michael Rudden

TOM'S TAPE

If you've ever found yourself asking *Just Who On Earth Is Tom Baker?*, Reeltime Picture's latest video release is exactly the tape for you. Following his successful Myth Makers tape, Tom interviews himself in a variety of guises on this tape – offering us his very personal, incredibly witty and dry opinions of life, the universe and everything.

The tape is really an in-depth examination of Baker's life. His Liverpool origins (when people start listing famous things Liverpool has produced, why is Tom Baker never mentioned?), his early experiences during the war, his investiture into a monastery and of

course the effect that *Doctor Who* and the show's legions of fans have had on that life.

Throughout all of this, his wit shines like a beacon, giving this the most polished and professional sheen of any of Reeltime's interview tapes. Perhaps a melding together of this with the Myth Makers release would make a perfect addition to ITV's *The South Bank Show*?

Tom Baker really seems to be an extraordinary person – one minute he can be moody, rude or outrageous, the next he's charming, generous and warm. It's a trait he acknowledges but does not attempt to define or particu-

larly regret. He discusses his relationship with London's down and outs, the affect religion has had on his life, and his ability to tell outrageous lies as a youngster to get what he wanted.

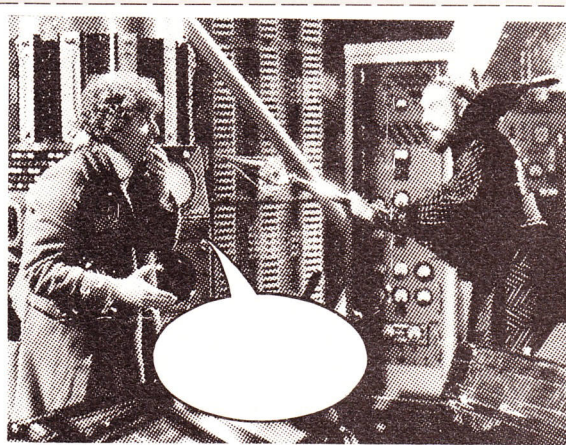
Possibly because it aims to please his *Who* fans, it sadly ignores the more personal sides of his life – bearing in mind how it features his home prominently and his pets (especially a very frisky curtain-climbing kitten), I'd have liked to have seen how his private life affects his public life. No mention is made of his marriages or children, although his wife Sue Jerrard directs the tape.

Nevertheless, within the allotted fifty

minutes we do see more of Tom Baker than many of us ever have before. Good news, especially for British fans, many of whom have never known him to attend any conventions over the last decade or so.

By the close of this tape, we are still left pondering about this most enigmatic but charismatic of actors. We know far more about him than at the start and yet curiously enough we know equally just as little – and ultimately, Tom Baker himself loses none of his mystique. This is a great video tape all about a great man. Don't be without it.

Gary Russell



Name

Address

.....

.....

Age

WIN A COPY OF TOM'S NEW RELEASE!

To tie in with the new Reeltime Pictures release, we have TEN VHS copies of *Just Who On Earth Is Tom Baker?* to give away. (Don't forget that the BBC Video releases this month are included in our Mega Merchandise competition which ended last issue – have you entered yet?).

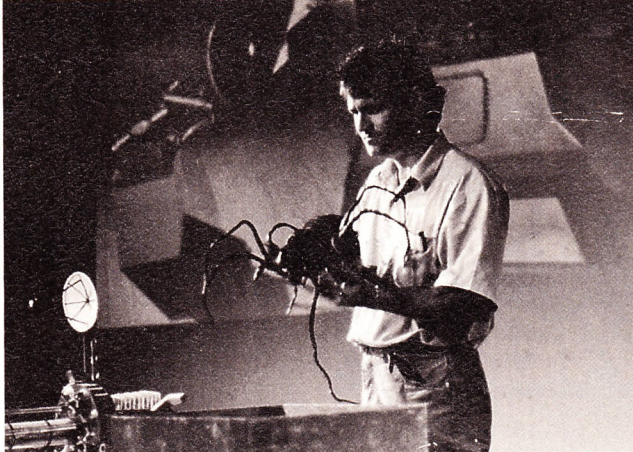
All you have to do is add a suitably witty caption to the picture below and send it to Just Who's Caption Is It Anyway?, *Doctor Who Magazine*, Marvel Comics Ltd., London WC2R 2DX. Entries must be received by 7th November 1991, multiple entries will be exterminated and the editor's decision is final. US fans please note: NTSC copies of this release are available, so don't be put off from entering!

◀ MOMI SPEARHEADS DOCTOR WHO REVIVAL

Doctor Who dead? Not according to the Museum of the Moving Image whose workshop weekend over July 6th-7th played host to a series of lectures and presentations from speakers unanimous in their disbelief at the BBC's continued apathy towards the series.

It was a view echoed and applauded by the hundred plus audience (the event sold out within two days of tickets going on sale!) who had gathered to attend this set of hour-long teach-ins that sought to cover all aspects of *Doctor Who* production; from scripting to acting, costume design to visual effects, and much more.

After a slide show by *Who* historian Jeremy Bentham, Jack Kline and Bernard Wilkie opened with their unique



Visual Effects designer Mat Irvine exposes the innards of Boris the Spider (used in *Planet of Spiders*) at the MOMI *Doctor Who* weekend. Photo © BBC.

memories of the founding of the Visual Effects department. They were followed in quick succession by Colin Baker, *Ultimate Adventure* Director Carole Todd, June Hudson and Nicholas

Courtney on Saturday, Mat Irvine (along with K9 and Boris the Spider), director Fiona Cumming, John Freeman, Dick Mills, Terrance Dicks and a delayed Sylvester McCoy on Sunday.

Highlights of the weekend included a sneak preview of the possible SF and archive content of next year's night-time subscription service, BBC Select, and an energetic, quick-change routine by Sophie Aldred as she demonstrated the development of the female companion from the high-heeled screamer of yesterday through to the tough, tom-boy image of today's Ace.

Co-organiser and host for this event was John Nathan-Turner who closed this intense, but highly enjoyable, weekend with the best news of all – there will be another on November 2nd-3rd.

Paula Bentham

Sci-Fi II: Doctor Who: The Hand of Fear, which is a complete screening of the four-part Tom Baker story, takes place on Thursday 22nd August at the British Film Institute on the South Bank and Jon Pertwee is a confirmed guest for the November event.

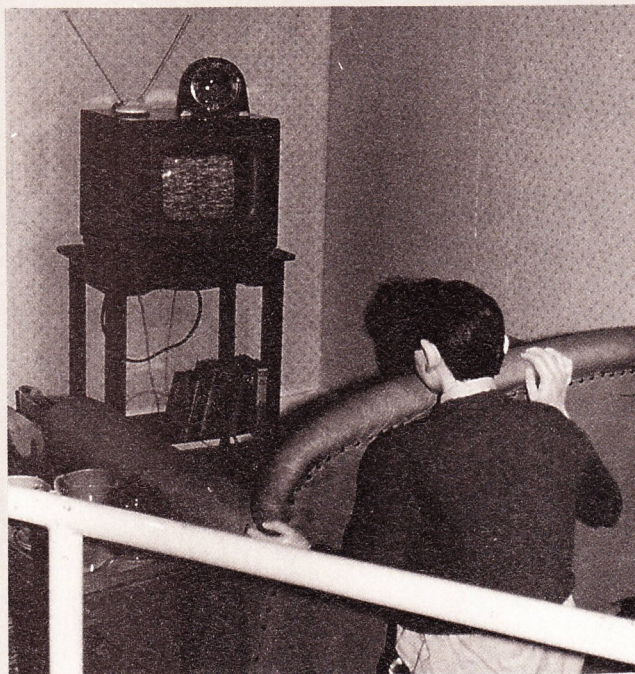


Photo © Paula Bentham.

BEHIND THE SOFA: THE MOMI EXHIBITION

Publicity for this special exhibition charting the history of *Doctor Who* has been excellent, with posters on the London Underground (many of them disappearing, thanks to the kleptomaniac tendencies of some fans!), widespread newspaper, television and radio coverage. So is it worth this blanket promotion?

Considering that the admission price includes entry to the whole museum – outstanding entertainment in itself for film and television fans – it is more than good value for money. Two hours 'walk-round' time is recommended, but that just isn't long enough to enjoy everything to the full.

The *Doctor Who* display is the last thing on this visual history tour. It has a fun running theme, beginning with a child cowering behind the sofa in 1963 and ending with the same child now grown up, sitting in front of his TV set watching one of the many BBC *Doctor Who* videos. It's a shame the present day viewer looks suspiciously like an Auton and, worse yet, it's just a video that's being watched, and not the programme itself!

The displays of monsters, costumes and visual effects models are an interesting cross-section of *Doctor Who* stories, especially the cutaway Dalek you can operate yourself, K9 with his bowl of Winalot and the animatronic Sea Devil from *Warriors of the Deep*. Also of note are the video presentations, particularly the one employed to display the various opening sequences for the show down the years. Succinct information on the show appears in appropriate places, including an episode listing and behind-the-scenes photographs. It was interesting to watch the general public run through the show's story titles, for example, and recall being terrified of *The Ice Warriors* as a child, much to the amusement of attached spouses or companions!

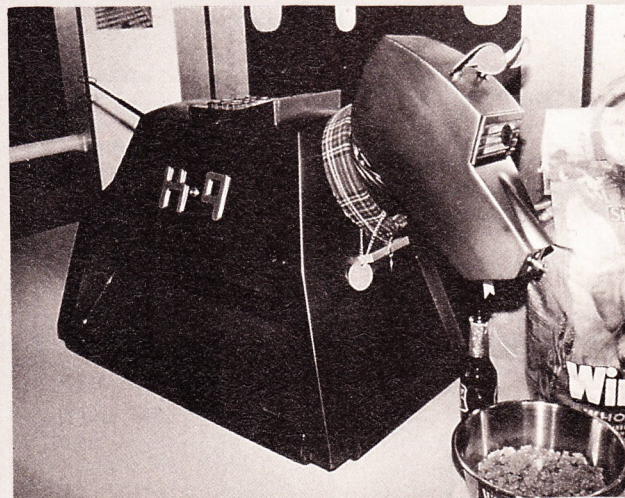
The merchandise display, provided by David Howe, is an eye-opener. I had never seen the 'Dodge the Dalek' game before, for example, and the cabinet almost overflows with all manner of intriguing (and sometimes bizarre) merchandise, including those infamous underpants, Rollykins and the Peter Davison Easter Egg Box with its misplaced Dalek flash. The *Doctor Who* Appreciation Society and *Doctor Who Magazine* also have a display.

On the negative side, the graphics display I mentioned is operated by buttons which were hot to touch when I visited, although the bulbs that light them have since been replaced. It's also a shame that there aren't more companions' costumes. A lot of these were recently sold off and as I understand it, the BBC actually withdrew many monster costumes from the Bonhams auction so they could be used in the exhibition. I'd also like to have seen a bit more weaponry and gadgets on display. The impressive Cybermen display does lack a cloth-face version from *The Tenth Planet* – but that might have been difficult to mount.

Considering the huge amount of material the designer, Martin Wilkie, had to wade through to provide an exciting, representative sampling of the Doctor's adventures, this exhibition manages to successfully encapsulate all aspects of the show. Choosing which monsters and other items to exhibit and which to leave out cannot have been easy.

A quick mention for the special merchandise that has been created especially for this exhibition. Dalek hats I can do without, but the T-Shirt designs are, to my mind, positively inspired. 'The Original Full Metal Jacket' indeed. And as for the theme tune shirt! Also on sale are the posters being used for the exhibition's promotion on London Underground, so don't steal them – buy them!

Review by John Freeman. A colour feature will appear next issue. The exhibition runs daily until at least the end of November, MOMI Doctor Who information hotline, telephone 071-928 3847. Nearest tube: Waterloo. The Longleat Exhibition continues at Longleat House near Warminster.



K9 is one of the main focal points at the MOMI exhibition, complete with dog food and a looped clip from *The Five Doctors*. Photo © Paula Bentham.



WHO'S AMERICA?

As we continue our occasional look at *Doctor Who* abroad, Tom Beck scans the Time Lord's impact on science fiction TV fans across the Big Pond. . .

Part of the appeal of *Doctor Who* has always been its home-grown "British-ness", and perhaps that, coupled with its vaguely eccentric air, is what also appealed to the Americans. The Doctor first arrived in the United States in 1973, when Time-Life bought some Jon Pertwee episodes which were shown mainly throughout southern California. In 1979, Lionheart, the BBC's main distributor in America (which has been wholly owned by the BBC since 1986), purchased the show and began marketing it exclusively to the Public

Broadcasting System, which began in the 1950s as Educational Television. Gradually, *Doctor Who* became known as a "money-spinner", and attracted a huge and loyal following. Unfortunately, most American stations show all the episodes of a single story in ninety minute, edited "movie-length" features, once a week, which means that they have managed to use up what remains of the entire twenty-six year run of the show in little more than two years!

PBS is less a network than a collection of autonomous sister stations, and each

one makes its own decisions about what to broadcast; some have demonstrated a strong commitment to the show, whereas others hardly acknowledge its existence. Some PBS stations however, have done far more for *Doctor Who* than merely purchase and air it. In 1983, several stations premiered *The Five Doctors* on 23rd November. In 1986-87, a number of stations helped to sponsor the BBC's "Doctor Who-USA" tour of a huge trailer exhibiting Doctor Who memorabilia. Also around this period, PBS co-funding was being negotiated for a story set in the United States, which was eventually re-located to Spain - *The Two Doctors*.

Many stations have also made their own original documentaries about the show, sponsored local conventions and paid for stars of the show to travel to the States in order to appear on live fundraisers. The most devoted PBS station in this regard has been New Jersey Network, which has produced several specials, including 1988's *The Making of Doctor Who*, which focused on the shooting of *Silver Nemesis*. In addition, the network also sponsored the Twenty-Fifth Anniversary Celebration in November 1988, which was attended by Sophie Aldred and Sylvester McCoy. Peter Davison is also a regular 'attende' at their periodic fundraisers. For most PBS stations these consist of marathon pledge drives, telethons which are put on to raise income from the station's viewers in order to buy new stories.

Other PBS stations have also put on miniconventions or brought stars in to help raise money. Maryland Public Television last year managed to raise a staggering \$70,000 in one night when Sophie Aldred and Tom Baker appeared, and KERA in Dallas, Texas, has sponsored several "WhoFests".

ORGANISED FANDOM

Fandom plays a great part in supporting the continued PBS showings for the series, but it did not begin with that objective solely in mind. A following sprang up almost as soon as the show was available in the country. Most viewers were already fans of shows like *Star Trek*, which had a large and well-organised following, and they also liked the many British shows they were able to watch on PBS. Fans of *Doctor Who* soon began searching for organisations devoted to their new "discovery".

In the late Seventies, the British *Doctor Who* Appreciation Society was inundated with American requests for membership and merchandise. John Peel, now living in the United States and writer of several *Doctor Who* novelisations and *Genesys*, recalls printing hundreds of extra copies of the society's fazine, *Cosmic Masque*, in order to satisfy American demand. In response to the sudden near overwhelming interest, a Californian fan received permission to set up the North American *Doctor Who* Appreciation Society (NADWAS), which handled the American side of the Atlantic for the DWAS. Its members received the society's newsletter, with an extra page or two of specifically American news. ▶



Patrick Troughton embroiled in one of his legendary water fights with Jon Pertwee at an American convention.
Photo © Jorie Gracen.

Other national groups soon followed: in 1981, the Companions of *Doctor Who* was founded in New Orleans, eventually chartering over a dozen local branches (called TARDISes). At its peak, it had over 1500 members. The largest American fan organisation was, of course, the *Doctor Who* Fan Club of America (DWFCA), which claimed over 50,000 members before its apparent demise following organisation problems. Recently, it has been trying to reorganize.

In addition, there have been scores of local clubs. Some have been as large as the St Louis Celestial Intervention Agency, The Prydonians of Princeton and the Whossier network, with hundreds of members. There have also been clubs devoted to individual stars of the show.

The Friends of *Doctor Who* formed in 1989, a new licensed national club. Initially they had to face apathy and wariness caused by the disintegration of the DWFCA, but they have overcome this to become a very active, 5000 plus strong organisation. Their quarterly newsletter prints news and features on the show and they put on several small but stimulating conventions.

THE WORLD'S A STAGE...

Probably the most visible part of American *Doctor Who* fandom are the many conventions that have been held since the first in 1979. These range from the famous three-day "super conventions" in Chicago in the early Eighties to small one-day events put on by local clubs in hired halls. Nearly every *Doctor Who* star, and several writers and producers, have appeared as guests at these productions, giving American fans a taste for the Doctors and companions they may not have been able to see yet. This was especially important in the early days of American fandom.

The first convention was in Los Angeles on December 1st 1979, staged by a group called the Gallifreyan

Irregulars. The invited guests were Terrance Dicks and Gerry Davis but at the last minute Tom Baker and Graham Williams decided to attend as well, taking full advantage of Sir Freddie Laker's cheap "Skytrain" service to get across the Atlantic. The organisers expected four hundred attendees but close to one thousand turned up, following a mad scramble from all parts of the country to get to the convention to see Tom Baker live for the first time, and episodes such as *The Dæmons* which had never before been shown in the United States.

The same group put on a second convention, called *Who 1*, in March 1980, with Ian Marter and Elisabeth Sladen as the guests. Both conventions attracted a great deal of publicity for *Doctor Who*, including a story in *Starlog* magazine, the largest monthly publication on science fiction media in the United States.

In addition, NADWAS started its own series of conventions, called Panopticon West in 1981, with Peter Davison appearing in Tulsa, Oklahoma before any of his episodes had ever been screened in the US. In addition, Time Festivals ran from 1983 - 1989 (except 1987), held in different cities each year and organised by another fan group.

The DWFCA also staged periodic "Festivals" in different parts of America, with its first in Denver in 1981. Anthony Ainley and Sarah Sutton were the guests. They also staged a well-known tour with Jon Pertwee and Elisabeth Sladen in 1983 and probably their most famous event was the 1985 Festival at Valley Forge, Pennsylvania, with Colin Baker and John Nathan-Turner. This two-day event was attended by almost 3000 people, who saw the American premieres of three episodes of Season Twenty-Two, then just showing in Britain. In March 1986, the club's Festival in New Jersey saw Patrick Troughton do his famous "strip-tease", dashing across stage wearing nothing but a towel!

A typically American invention was the "superconvention", a multi-day event with a large number of guests, many "tracks" of programming, and a huge

dealers room. The first of these was billed as the Twentieth Anniversary Celebration, held as part of the Chicago Comicon in August of 1983. The guests were Peter Davison, Janet Fielding, Ian Marter, Nicholas Courtney, and John Nathan-Turner. It was notable for the spirited rivalry between Peter and Janet (all in fun), which ended with Janet recreating her "Mara Laugh" from *Snakedance*, and Peter reciting his lines as the Dish of the Day from *The Hitchhiker's Guide to the Galaxy*.

In November 1983, a group called Spirit of Light Enterprises presented the "*Doctor Who* - The Ultimate Celebration" in Chicago. This was the largest *Doctor Who* convention held in the United States at that point. The guests included Patrick Troughton, Jon Pertwee, Tom Baker, and Peter Davison, as well as numerous Companions. They followed this success with two similar shows, TARDIS 21 in 1984 and TARDIS 22 in 1985. Each presented around twenty *Doctor Who* stars and was attended by over three thousand fans, who travelled to Chicago from all over the world. TARDIS 21 became notorious among American fans for the famous "water-pistol wars" between Jon Pertwee and Patrick Troughton, egged on by nefarious fans who kept giving the two former Doctors ever more powerful water-guns. In addition, Spirit of Light also put on three slightly smaller "satellite" events, Whovent 85 and Whovent 86 (in two locations), before going out of business in late 1986.

All these events were distinguished by several "tracks" of programming, presenting single stars or groups of stars at the same time, large dealers rooms, and, especially, an evening cabaret at which the stars showed off their special talents, such as Jon Pertwee telling his rude stories and singing silly songs, Mark Strickson imitating John Nathan-Turner, Sarah Sutton singing a Victorian music hall number, and even various fans participating with "filk songs" (standard songs with special *Doctor Who* lyrics).

In March 1990 the new Friends of *Doctor Who* produced their first convention, a one-day minicon in Baltimore called "A Day With The Doctor," starring Tom Baker and Sophie Aldred. This was extremely well attended, with fans showing up from as far away as Texas and Michigan to take part. Later in 1990 the Friends presented the "regeneration" of Colin Baker into Sylvester McCoy in Cleveland, and a Holiday Extravaganza with Tom Baker, Sophie Aldred, and John Peel in New York.

One of the most interesting things about American *Doctor Who* fandom is how fast it grew. From a show only a few fanatics had heard of in 1980, by 1985 *Doctor Who* was probably familiar to the majority of Americans, even if they had rarely or never watched it. By 1984 it was sufficiently well known to rate stories in some major American magazines, and PBS stations all over the country were adding it to their schedules. In November 1983 the Twentieth Anniversary special *The Five Doctors* actually aired in the US two days before it was seen in Great Britain!



Altogether now: a final line-up for another Chicago covention, back in 1983. Thanks to the system of paying appearance fees in addition to other expenses, American conventions have attracted a huge range of actors and backroom staff, with photo calls yet to be seen at British conventions. Although major conventions with attendees in their thousands are now rare, events such as Visions '91 hope to spell a return to such numbers with a mix of *Doctor Who*, *Blake's 7* and other guests. Back row, left to right); the late Ian Marter, Tom Baker, John Nathan-Turner, the late Patrick Troughton, Peter Davison, Jon Pertwee, directors Fiona Cumming and Peter Moffatt. Front row: John Leeson, Janet Fielding, Elisabeth Sladen, Carole Ann Ford, Mark Strickson, Sarah Sutton, Louise Jameson, Mary Tamm and Nicola Bryant. Photo © Josie Gracen.

THE FUTURE

By 1986, it seemed *Doctor Who* was on the verge of "breaking out" of cult status and becoming part of mainstream American culture. This didn't happen, unfortunately, and the next three years saw a decline in the show's popularity. Largely, this was because of the show's uncertain status; the first "hiatus" during 1985-86 cost the show innumerable American fans and the current delay is exacerbating that situation. A number of PBS stations began to drop the series, upset by the lack of new episodes and the increased price BBC Lionheart was charging, in order to both maximise profits and cover the higher costs caused by new actors' and technicians' contracts. Lionheart also began pushing *Blake's 7*, which for several years became the hottest fandom in America.

The failure of several prominent *Doctor Who* organisations did not help the series. NADWAS was out of business by 1986 and Spirit of Light disappeared, abruptly, in the same year. The DWFC followed them into the Death Zone, as did CODW, who suffered a very slow fade-out (at this point, it's not clear if they are still active). All of this left American fandom disorganised at the national level, although many local clubs continued to thrive.

Since 1989, the new Friends of *Doctor Who* has helped to rebuild and revive national interest. New local clubs have started and older groups have seen a

strengthening of purpose. There have also been new conventions, including the revived tradition of a major Chicago superconvention in November. Last year's event attracted two thousand fans and Visions '91 expects to do even better.

This revival would be further boosted if the BBC brought *Doctor Who* back into production as soon as possible. For all its faults, BBC Lionheart had been pressuring the BBC in Britain to make more stories per year, in order to keep up with the PBS stations' demands for new product due to the extravagant way they broadcast the series. In addition, the company recently repackaged many of the episodes into special subject-related groupings – all the existing Dalek stories, for example – so as to appeal to stations that have already shown the entire run several times.

If the new, much publicised Science Fiction Channel on cable television takes off (cable TV is far more developed in the United States than in any other country), that will also be a big boost to American fandom. The commercial networks will probably never show a BBC series like *Doctor Who*; according to Enterprises sources, they regard much of the Corporation's output as "too wholesome" for their audiences. If successful however, the Sci Fi Channel, which has already bought some early *Doctor Who*, will hopefully introduce the show to many new viewers. As yet, however, they have been unable either to begin

operations, or gather interest from a significant number of local cable franchises.

However, for all of this, American *Doctor Who* fandom is in good shape. It is not dependent on conventions or even the show's existence – the success of *Blake's 7* is an indication of this. As long as there are large numbers of Americans who continue to enjoy and celebrate *Doctor Who*, the network of friendships and good times long ago established will go on. The resilient web should exist well into the future as American fandom approaches the start of its third decade.

You can contact Visions '91 at: PO Box 1202, Highland Park, Illinois 60035 USA. The above completed with thanks to Jean Airey, Mary Bloemaker, Cheryl and Charlie Duval, Susan Garrett, John and Nan Peel, Barb Teichert, Lucy Chase Williams and many others. ►

CONTACTS

This lists only a selection of clubs: US fans should check with their local PBS station for details of any club in their area. DWM welcomes information on any club activity in any country!

THE FRIENDS OF DOCTOR WHO

PO Box 14111
Reading
PA 612 4111
USA

THE DOCTOR WHOFAN CLUB OF AMERICA

PO Box 6024
Denver
CO 80206
USA

THE COMPANIONS OF DOCTOR WHO

PO Box 724002
Atlanta
GA 30339
USA

PICKETS AND PLEDGE DRIVES



The Five Doctors was first transmitted in the United States on 23rd November 1983 – the only story so far to be seen in another country prior to its first British screening, which came two days later. Photo (Richard Hurndall as the First Doctor with Carole Ann Ford as Susan) © BBC.

My first real knowledge of *Doctor Who*'s appeal in America came shortly after I had been appointed as the late Graham Williams' successor as Producer of the programme. I took up my new position in November 1979 and shortly afterwards *Shada*, the last planned production of the outgoing team, was hit by industrial action, and eventually postponed indefinitely. Graham and Tom Baker had been invited to attend a *Doctor Who* Convention, the first ever, I believe, on the West Coast of the United States. Because of the *Shada* postponement, they were able to attend at the very last minute, joining Elisabeth Sladen and Ian

Marter. When Graham returned, he brought back with him a film of some of the event which we viewed together at one of the BBC Lime Grove viewing theatres.

The film was fascinating. The reception that Tom and Graham and the others received was simply astounding. I felt honoured to be associated with a television programme that instigated such terrific response and enthusiasm. I couldn't wait to attend a United States Convention myself.

My Stateside debut was almost a year later, accompanied by Peter Davison (who hadn't taken over as the Doctor at the time but who had been announced as

Doctor number five) and his wife, Sandra Dickinson (who was enjoying Stateside success due to *The Hitch-Hiker's Guide to the Galaxy*) at the Camelot Hotel, Tulsa, Oklahoma. The hotel was mind-blowing . . . built in the shape of a castle, surrounded by a moat, and Excalibur embedded in a stone set in the middle of a pool in the shape of a shield. My suite was enormous, on two floors and actually bigger in square metres than my house! Peter, Sandra and I were protected day and night by *armed* guards, who even slept outside our suites, and we were discouraged from leaving our quarters and from moving around the hotel. I hasten to add that the excessive protection was totally unnecessary, as I discovered when I insisted on looking round the hotel and convention unaccompanied. I bumped into a few British fans, who made me feel very welcome and before long they introduced me to many Americans who wondered why on earth the British guests spent all their free time in their rooms! I am so glad I disobeyed orders and went out and about to form my own conclusions.

Of course there are one or two exceptions, but on the whole I have found fans, both British and American, charming, interested and enthusiastic. Over my tenure I went back to the States many times and I am grateful for the experience of visiting so many different states and cities. My only regret is that, so often, we had to rush back to England without seeing much more of some places other than the hotel and airport.

On one visit to Denver, Colorado, I was appearing at a science fiction convention with Nichelle Nicholls, who plays Uhura in *Star Trek*. We were asked to appear on a live radio show together at 11.30pm followed by a live TV show. We duly went along to the radio studio and enjoyed an interesting half-hour interview. As the commercial break commenced just before midnight, Nichelle, the DJ and I were pulled out of our chairs, headphones flying in all directions, and told to run, which we did – from the radio to the TV studio in an adjoining building, going on the air live, literally as we sat on the traditional sofa! The TV show was very similar in structure to the radio show (the listeners became viewers, such as the popularity of the presenter) with the added attraction of a phone-in. It was a two-hour show and Nichelle and I were supposed to fill a half-hour slot again. There was so much interest in *Star Trek* and *Doctor Who*, particularly *Doctor Who*, that the phone lines were jammed solid. As a result, all the other guests-to-be were sent home and Nichelle and I stayed on camera for the entire show!

Chicago featured heavily on my passport. The most memorable visit must be the 'mega' convention of 1983 . . . it was so odd, yet strangely moving, watching *The Five Doctors* transmitting on the actual anniversary of the series, together with most of the cast.

I remember visiting Chicago a couple of years previously for a book-signing and there was quite a large local press presence. At the time the local PBS

station had stated that it was dropping *Doctor Who* from its schedules. One of the reporters asked me what I thought the fans should do, to which I said something like "I'm sure the British fans wouldn't stand for this; they'd protest by letter and perhaps even picket the station." In typical press fashion, when the interview was published after I'd returned to London, it said something akin to 'Producer tells fans to picket studio'. Hordes of fans did just that and needless to say, the Channel Programme Director was furious. He claimed he'd been compromised by myself as a BBC representative and felt he'd have to buy the new package of *Doctor Who* after all. BBC Enterprises were delighted and took me out for a slap-up lunch!

Many of the PBS stations were initially rather wary of *Doctor Who* fans. However, they eventually realised the generosity of the devotees of the programme when funds were required.

For the uninitiated, Public Broadcasting Service Stations are funded by donations. These 'pledges' are encouraged usually twice a year. At these times the stations are constantly asking for money in between and even during programmes. Sometimes simply hours of programming would be replaced by 'pitching' to the regular audience, rather like the 'Children in Need' appeal. If any of the cast or team was in an area where a pledge-drive was taking place, we'd appear in front of the camera and say something like:

"Hello, I'm John Nathan-Turner, the current producer of Doctor Who. If you enjoy watching the programme, as much as we enjoy making it, you'll want to support your local PBS station to keep Doctor Who on the air in order to see the latest series. So, pick up the phone, dial the number and make a pledge etc etc".

I'm sure you get the idea.

I was totally taken aback at the size of some of the donations made by fans at these pledge-drives or 'Begathons' as they're rather unkindly called. But perhaps even more surprising is the amount of time given by them to man the phones, take down details of pledges, organise their own fund-raising events. I've actually seen people falling asleep over the phones, having been working voluntarily all day and night, and all for keeping *Doctor Who* on their screens.

Just as some of the US fans have become firm friends, so have some of the PBS station executives.

Eric Luskin, for example, of the New Jersey Network, has always seen the potential of *Doctor Who*, being something of a fan himself. He organises endless attendances of British *Doctor Who* guests for his pledge drives. Some of you may have seen some of the NJN documentaries about the programme; *The Making of Doctor Who* being the most recent, which Eric also presented. And it was Eric Luskin who interviewed Sylvester McCoy in Atlanta two days after his appointment to the role of the Doctor was announced. A true friend of the programme.

Another very special person in the world of PBS is Mary Souder, a former executive of WPBT in Florida. Mary

supported a convention, held annually, called Omnicon at a time when the organisers really needed her. She was also the recipient of one of the coveted Omnicon awards for her services to *Doctor Who* in Florida in general and the convention in particular. A lady of boundless energy and enthusiasm she is now at the University station at Athens, Ohio. Florida's loss is Ohio's gain!

Naturally, not all PBS station executives view the programme in the same positive way. Some view the programme, its fans and its cult status as a thorn in the station's side, to be tolerated but barely. Those station executives who know better realise it is a springboard for tremendous pledge-drive success, voluntary work with a sense of humour and purpose and a successful, entertaining show.

I have so many happy memories of the United States *Who* trips that I have

made, it's impossible to find a favourite moment. There are so many!

Appearing in cabaret with Janet Fielding was one of the high-lights. We would sing (yes, really) numbers in which we were beastly and bitchy to each other. They usually provoked great merriment among the members of the audience, apart from one or two people, who thought we really hated each other! A testament to our performance, perhaps? On one occasion I arrived at Columbus Ohio to be greeted by numerous Hawaiian dancers who presented me with leis with special music blaring throughout the airport. You should have seen the faces of the other Pan-Am passengers.

That favourite moment? Ah yes, entering a John Nathan-Turner look-alike contest at one convention and coming fourth!

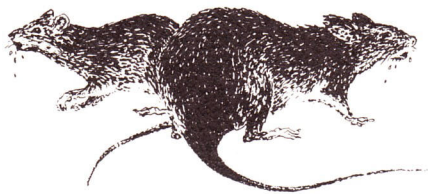
John Nathan-Turner



That's enough, Mr Turner! Janet Fielding puts an end to an impromptu singing duo during a cabaret show at a 1983 Chicago convention. Photo © Jorie Grace.

Nostalgia

The Visitation



The Fifth Doctor on location for *The Visitation*. Photo © The Maidenhead Advertiser.

Gary Russell roams through your many memories of this early Peter Davison story. . .

"The Visitation was my favourite Davison story, not just because it's got such a good plot, but also for the humour and the elegant historical touch."

Matthew James, Rye

It is a late summer's evening in a seventeenth century Manor. The Squire and his daughter are playing a game. The Squire's son is readying himself for bed and their faithful retainer busies himself shutting the house up for

the night, and prepares his Master a drink. Minutes later the house is attacked, the servant killed. The Squire fells one beast, but an armoured one bursts into the living room and the family prepare to defend themselves once more. . .

"It was the opening shots that grabbed me, the grand entrance of the Android. It didn't strike me how visually impressive it was until I visited the Blackpool Doctor Who exhibition. I hurtled down the stairs and was confronted by the thing, which was lurking in the darkness."

Tony Darbyshire, Wigan

"There was something sinister about the squire's family facing the Android and then the story going into the next scene. The viewer knowing the family's fate but not seeing it; it makes you wonder what the Terileptils did with the bodies! 'They were allowed to die a noble death. . .'"

Edward Brady, Hertford

Weeks later the TARDIS materialises in a nearby woodland, on what will one day be Heathrow Airport. Somewhat unsurprisingly Tegan is furious at the Doctor's inability to get her back to her job but their walk is interrupted when aggressive villagers attack them. Although the TARDIS crew escape, the villagers pursue until warning shots are fired from a treetop. There sits out of work travelling thespian Richard Mace.

Mace takes them to the barn he's currently living in and explains that the villagers are easily provoked – they wish to keep strangers away because of the virulent plague. The Doctor is intrigued by a green ornament hanging around Mace's neck, which the actor says he found in the barn. Further searches reveal other alien artifacts and the group decide to visit the Squire's Manor, as he owns the barn.

"Richard Mace was a great character, it was a shame he never came back. Without him The Visitation would have been very routine, and the acting honours for the season were taken by Michael Robbins."

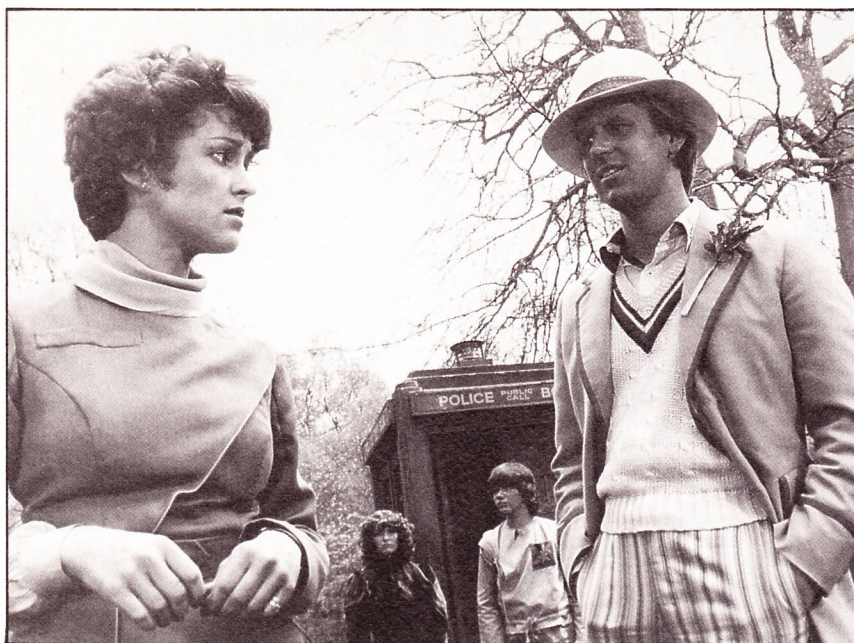
N. Marsh, Lewisham

"I was sent a script by Peter Moffatt, who's a lovely director. It was a super part – he was a highwayman combined with being a failed thespian – something rather different from what I'm usually asked to do. It was a most enjoyable four episodes and I think a very good script."

Michael Robbins, actor:
Richard Mace

"You've got Richard Mace, an actor, very over the top and camp. There he is wandering around the forest, his theatre closed because of plague and he's a loner, a survivor. Had he been played better by the actor, he could have been much, much stronger, which was what I wanted."

Eric Saward, script writer



The Doctor pacifies an angry Tegan (Janet Fielding) during the opening scenes of this early Davison story.
Photo © BBC.

THE DESERTED MANSION

Narrowly avoiding being run down by the local Miller, apparently oblivious to the newcomers, the Doctor and Nyssa explore the house whilst Tegan, Adric and Mace wait for the Squire. Nyssa eventually lets the others in. They cannot find anyone, and a strange brick wall has been built across the stairs to the kitchen.

All the while, someone is watching them and when the others try to find the Doctor near the brick wall, the door behind them is locked. The Doctor appears through the wall, it is merely an energy barrier that his Sonic Screwdriver has been able to partially deflect. They discover crates of wine and the smell of Soliton gas hangs in the air.

"The main thing I remember about The Visitation was its very good episode endings, such as the first one. Everyone looking around for the Doctor, he had just disappeared. Then in the next episode he appeared through that wall."

Robert Bates, Killiney

"The most prominent thing I remember was the Doctor walking through that brick wall – it was so odd!"

Matthew Bradley, Grappenhall

Behind them, the mysterious figure unbolts the door and follows them through the energy barrier. The travellers are shocked to find themselves pursued by an Android, disguised as the fabled Grim Reaper so as to scare the uneducated peasants. Mace is rather perturbed himself, but before anything can be done Tegan and Adric are shot

down. As Nyssa and Mace escape, the Doctor releases more Soliton gas, which will explode on contact with oxygen. The Android turns the gas down, narrowly allowing the Doctor to escape.

"The Android was impressive. Its impassive face, blank eyes and built-in lasers certainly made it a terrifying figure, although I couldn't see why it had to go round as the Angel of Death."

D. Roberts, York

"I designed the Android in about a week, relying on armour and some Thirties references. The script said that the Terileptils love beautiful things so I felt it ought to look like a piece of sculpture rather than something menacing. The idea of the inlaid precious stones came from glowing bracelets with which the Terileptils enslave their victims."

Odile Dicks-Mireaux,
Costume Designer

THE VILLAINS REVEALED

Outside, the Doctor explains that Mace's ornament is a mind-control bracelet used to regulate difficult prisoners on another planet, the same planet that the Android is from. Tegan and Adric are now the prisoners of a Terileptil who wants to know why an alien like the Doctor is on Earth in the seventeenth century.

"I was terrified when I first saw the Terileptil. The costume was very well made and the way he kept breathing heavily haunted me every time I went to bed at night!"

Jason Buckby, Leicester

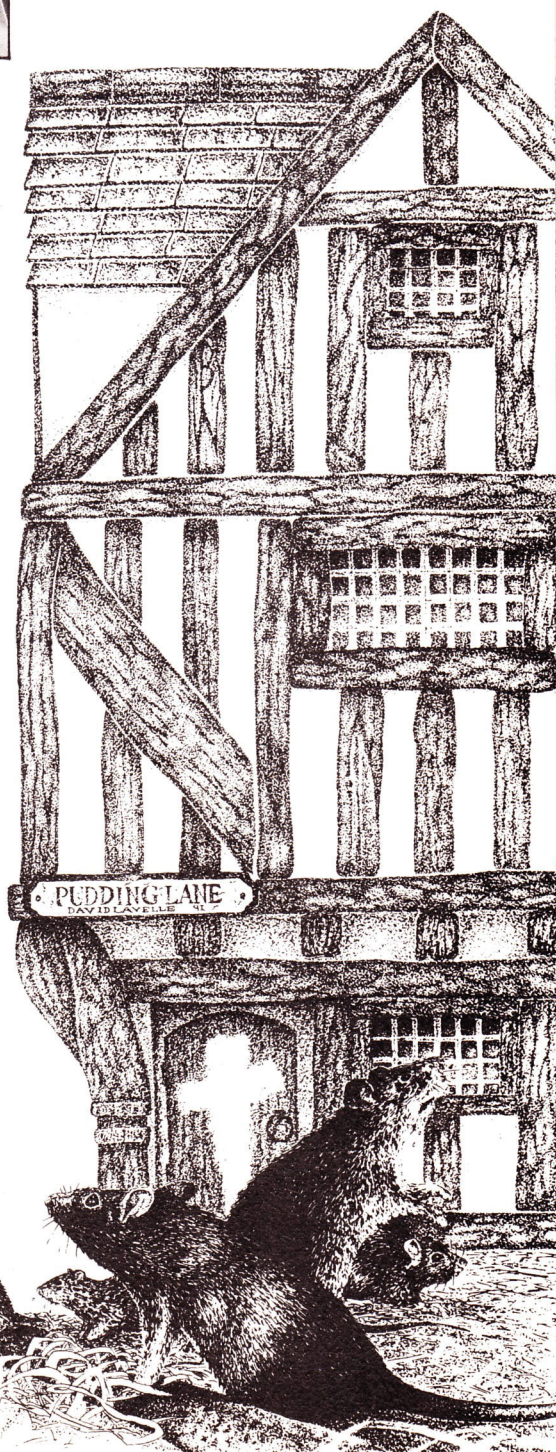
"I thought that the Terileptils themselves were an unusual and effective design, based I believe, on tropical fish."

Alistair Hughes, Glasgow

"I'm always typecast as the 'heavy' which is nice for the money but you get bored beating people up. Here, I'm still frightening people, but it is a welcome change in one sense. It's the first time I've been on television at a time when my young nephews can watch, and they're over the moon because it's Doctor Who!"

Michael Melia, actor:
The Terileptil Leader

"The astonishing thing is that when you are rehearsing with, for example, a Terileptil, you are rehearsing with an actor who is just standing there, and then when you get into the studio you can't see him for costume."





Actually there is a lot of laughter at rehearsal because it is sometimes very silly, but when it comes to the studio I believe that however ludicrous it may be you have to play it one hundred percent for real, otherwise it all goes for nothing. I don't think I'm in a studio acting against this rubber thing, I have to believe it's real."

*Peter Davison, actor:
The Doctor*

As the Doctor's party return to the TARDIS to build a device to destroy the Android, the Doctor and Mace part company, although the latter receives a warning not to trust anyone he sees with another bracelet.

The Terileptil orders the activation of the villagers; he wants the Doctor located and returned to him. Amongst those the Android activates are a poacher and an axeman.

The Doctor's party discover the entrance to the wrecked Terileptil ship, which is now underground. Meanwhile Tegan and Adric are placed in one of the Manor cellars from which they can find no escape. Their friends on the surface are being hounded by the villagers and after a struggle, their party splits up. Tegan and Adric manage to escape but the Android is sent after them, and it recaptures Tegan. The Doctor and Mace are also captured and the villagers prepare to kill them, but the Village Headman arrives with new orders.

As Nyssa prepares her trap for the Android in the TARDIS, Tegan is placed under Terileptil control and is used to

carry deadly phials of gas to the cellar. Adric reaches the TARDIS and he and Nyssa exchange news.

The Android is despatched to retrieve the Doctor and Mace, who are trying to escape from the angry villagers. This it does and takes them back to the Manor. There, the Terileptil explains that he and three of his fellows escaped from the Tinclavic Mines of Raaga and wants to use the TARDIS to make his getaway as his ship is now useless. They are also planning to destroy mankind.

"Fugitives from their own people? That sounded awfully familiar! The Terileptils' fate seemed a savage twist on the Doctor's own origins. That first encounter between their leader and the recently regenerated Time Lord clearly separated Baker from Davison, with confident concern for the aliens replacing any bizarre slippancy. . ."

Helen Newman, Manchester

"The Terileptils physically weren't that impressive - I always thought of them as Sea Devils on drugs! I seem to remember that one of them had a distinctive twitch. I liked their background however and felt that they behaved fairly plausibly, considering their aims. But how they felt they could get around Medieval England simply by wearing long robes is somewhat beyond me. . ."

Karl Butcher, Benfleet, Essex

Nyssa and Adric build a sonic booster to combat the Android, but Adric then

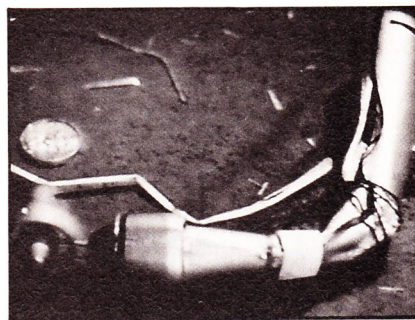
leaves to search for the others, much to Nyssa's annoyance. Meanwhile, Tegan has been joined by an equally controlled Mace, and they load the phials onto the Miller's cart.

THE END OF AN ERA

The Doctor, locked in the cellar, tries to find a means of getting away, but disaster soon strikes:

"The thing I remember most clearly and which upset me the most, was the scene where the Doctor is locked in a cell in handcuffs. He had managed to get his sonic screwdriver out of his pocket and was about to release himself when the Terileptil Leader burst in and blasted it into molten metal. How could they do this? It was the final thing that laid Tom Baker's Doctor to rest! I have to admit that the destruction of the Sonic Screwdriver didn't endear Davison to me!"

Paul Cowan, Merseyside



"The story was a mix of the old and the new. The old was represented by the killing of the Manor's occupants by an unknown 'thing' – the new was represented by the sparkling Android, different from anything seen before, and by the destruction of the Sonic Screwdriver – the latter a very clear message that Doctor Who was changing."

Patrick McConkey, Belfast

The Terileptil explains that rats are being infected with a deadly virus to spread the infectious plague. The Doctor's usefulness is at an end and Tegan and Mace are put into the cellar. As the Doctor tries to break their conditioning, Tegan prepares to release the deadly rats. He distracts Mace instead and releases him from the power of the Terileptils, then turns his attention to Tegan.

"The cliff-hanging end of Part Three was really effective, with Tegan under the control of the Terileptils. As she was taking the lid off the cage which had the black rats in, the Doctor was pleading with her, saying 'I know you never listen to a word I say. . .' etc. Splendid stuff!"

Martin Killeen, Ilkeston

Having sent the Android to get the TARDIS, the Terileptil Leader departs for London with the deadly rats and phials. The Android reaches the TARDIS where a reluctant Nyssa destroys it.

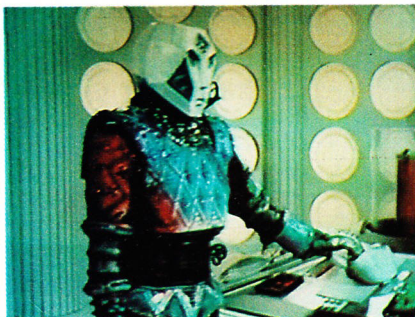


Image © BBC

"I was very frightened when the Android attacked Nyssa in the TARDIS (I was only seven when I first saw the story). It seemed like it could knock off someone's head with a swat of its arms. At one point it seemed the sonic machine wasn't going to work at all."

Trey Korte, Powell, Ohio



Image © BBC

Adric, meanwhile, having escaped some villagers, returns just in time to persuade her to carry on searching for



The Doctor comes face to face with the Terileptil Leader. Photo © BBC.



The TARDIS crew arrive at the Pudding Lane bakery in a bid to stop the Terileptils' plans. Photo © BBC.

the Doctor, Tegan and Mace.

"Those woodland scenes should've been shot in the New Forest but were actually done near Heathrow Airport, which meant that every two minutes you had to stop because of planes going over!"

*Michael Robbins, actor:
Richard Mace*

Guessing where the Terileptils are relocating to, the Doctor's party are somewhat bemused to find the TARDIS, piloted by Adric, arriving beside them. All together again, they head off for London, hoping the TARDIS will get them there before the Terileptils.

There, the three alien creatures are formulating their plan and relishing in the Soliton gas fumes. When the Doctor arrives, they are ready for him and his companions, and attack. Mace kills one



Image © BBC

Terileptil and Tegan beats down another. A fire has started and as the Leader succumbs, the travellers flee. The two Terileptils die in an explosion as their alien artifacts blow up and the Doctor orders the destruction of the plague virus by throwing the crates into the flames. Giving Mace a Terileptil control circuit as a keepsake, the Doctor

leads his friends to safety as the fire escalates and the local brigade, helped by Mace, try to stop it. Above them, the name plate Pudding Lane is illuminated by the flames. . .



"For me, the best part of the story was the Great Fire of London. I was immensely pleased that the Terileptils got burned alive and it seemed fitting that they were killed in one of London's worst tragedies. I remember thinking how brave Richard Mace was to stay behind and fight the fire. . ."

Tony Darbyshire, Wigan



"The death of the Terileptils in the fire was real horror, but you were compelled to watch to see them get their just desserts for destroying the Sonic Screwdriver!"

Martyn Howe, Bristol



"One thing that concerned me was that the Doctor gave Richard Mace the thing from the circuit panel - wouldn't it be dangerous to give such advanced technology to a human of 1666? When the TARDIS dematerialised and the name Pudding Lane appeared, I jumped up and down with excitement. I had only just done the Great Fire of London at school!"

Matthew James, Rye



The Android, dressed as Death. Photo © BBC.

THE VISITATION SERIAL 5X CAST

Peter Davison (*The Doctor*) with John Savident (*Squire John*), Anthony Calf (*Charles*), John Baker (*Ralph*), Valerie Fyfer (*Elizabeth*), Peter Van Dissel (*Android*), Matthew Waterhouse (*Adric*), Sarah Sutton (*Nyssa*), Janet Fielding (*Tegan*), Richard Hampton (*Villager*), Michael Robbins (*Richard Mace*), James Charlton (*Miller*), Michael Melia (*Terileptil Leader*), Neil West (*Poacher*), Eric Dodson (*Headman*).

CREDITS

Writer: Eric Saward. Incidental music: Paddy Kingsland. Script Editor: Antony Root. Designer: Ken Starkey. Producer: John Nathan-Turner. Director: Peter Moffatt.

BROADCAST DETAILS

Part One	15th February, 1982	6.55pm-7.20pm
Part Two	16th February, 1982	7.05pm-7.30pm
Part Three	22nd February, 1982	6.55pm-7.20pm
Part Four	23rd February, 1982	7.05pm-7.30pm

REPEAT DETAILS

Part One	15th August, 1983	5.25pm-6.50pm
Part Two	16th August, 1983	6.30pm-6.55pm
Part Three	17th August, 1983	6.25pm-6.50pm
Part Four	18th August, 1983	6.25pm-6.50pm

“I feel like a bit of an imposter in these situations because *The Mind Robber* is the only science fiction I’ve ever written – I’d never written any before and I’ve never written any since.” Peter Ling laughs and modestly offers to be as helpful as he can, betraying the fact that he is obviously unaware of the popularity a BBC Video release has brought to his singular *Doctor Who* story.

The sounds of The Shadows, Them and Sandie Shaw in the West London coffee bar where we’re talking seem the perfect backdrop to our discussion of Sixties television, and in particular one of that era’s greatest successes; *Crossroads*, a programme seemingly loved and loathed by so many people. Had Ling’s pioneering co-creation ever felt like a millstone around his neck?

“Very much so. I can’t grumble about it though because it’s given me a very good living. *Crossroads* got terrible stick, not entirely deserved. In the early days it was very slap happy because it was done live and you couldn’t edit it. Everything that went wrong stayed in and went on air. It never got over that. Although by the end it was a very glossy show people still talked about it as the show where the scenery swayed in the breeze. There’s no point being bitter about it but I think that’s why no-one rings me up and asks me to write television anymore. That’s why I’m writing novels and radio instead, which I love doing.”

Any attempt to trace Peter Ling’s career reveals an astonishing variety and volume of work, mostly spanning the sixties and seventies and mostly centering on television soap opera. However, as he told me, there wasn’t exactly a smooth start.

“When I left school I became an office boy for a literary agency, Curtis Brown, because my aunt worked there. I then went into advertising – I was about sixteen and it was during the early days of the war, around 1942. There was a group of us teenagers who were given more important jobs than they otherwise would have got because everyone else was in the army. Then I was called up and first of all I elected to become what was called a Bevin boy, working down the mines. I then went into the army and a desk bound job in the pay corps for a few years, although I was writing all this time. I wangled my way into running the local garrison’s theatre at my barracks. We were putting on plays and I occasionally wrote some shows as well.”

“Just before I was due to be demobbed from the army I became ill with T.B. so I ended up in a sanatorium for about two and a half years. During that time I did a lot of reading, writing and listening to the radio. I started sending stand up comedy material to various comedians on spec, one of whom was Jon Pertwee. He was wonderful, he encouraged me and came down to the sanatorium to talk. When I came out in 1950 I started writing to him regularly.”

“I got into children’s television accidentally and began writing comedy linking material for a magazine series called *Whirlygig*. When commercial

Writing Doctor Who

PETER LING



Peter Ling. Photo © Marcus Hearn.

Marcus Hearn explores the origins of *The Mind Robber*, one of the few complete Patrick Troughton stories still in existence. . .

television began a lot of people moved from the BBC and I was asked to be a children’s programmes’ script editor for the first national company, Associated Rediffusion. I worked on that from 1955 when it began, through until 1961, working mainly on children’s series although I also wrote for a crime series originally called *Murder Bag*, then *Crime Sheet* and finally *No Hiding Place*. I also did the odd play.”

“On *Whirlygig* I met another writer called Hazel Adair. In 1961 she rang me up with an idea she’d already sold to the BBC. This was for the BBC’s first soap opera, *Compact*. They’d asked her to do three months’ scripts which she couldn’t do on her own so she asked me if I’d like to do some with her. I’d never done soap

opera before but I loved it and took to it immediately. I enjoyed weaving parallel plots in and out, almost like a juggling act.”

“While we were still doing that, Lew Grade rang us up and said he wanted us to set up a daily soap opera from Birmingham. He wanted someone to mastermind the first three months and get it off the ground. However we didn’t want to do that, and said we’d only be interested if it was our show and if we could run it from the beginning. We went to see him on a Friday when he told us, ‘Come back and see me on Monday morning and if you’ve got a better idea than the one we’ve got now then we’ll do yours.’ So we spent the weekend knocking up an idea for a daily soap, ▶



The Doctor and Jamie (Frazer Hines) discuss Zoe's disappearance from the TARDIS. Photo © BBC.

◀ which was basically *Crossroads*. The original title was *The Midland Road* and it only really went to about three pages. On Monday morning Lew Grade read through it, smoking his cigar, and said, 'OK, you're on.' Of course *Crossroads* went on for twenty-four years."

WORKING ON THE AVENGERS

Ling worked on the soap opera for an incredible twenty-three of those twenty-four years, only leaving at the beginning of the programme's controversial final year with Bill (*Jupiter Moon*) Smethurst at the helm. Turning the clock back to 1961 I asked him about his often overlooked involvement with another success story of the time – the then fledgling *The Avengers*.

"That was while I was at Rediffusion and doing *Murder Bag* and *Crime Sheet* so I suppose it was a result of doing that. I remember going along and seeing a pilot episode being done starring Ian Hendry. Hendry played a doctor whose fiancée was accidentally killed in a shoot out with some villains and he resolves to avenge her death by firstly tracking them down and later other criminals.

That was how it all started and was before it became high camp – it was a straightforward crime series before it became a cult."

"I remember the producers and directors encouraging us to push it further towards the unusual, the bizarre and the imaginative."

He chuckles when I enquire as to the inspiration behind some of the more imaginatively gruesome deaths he and his wife Sheila Ward dreamed up in their scripts. These included killer hair dryers, bath electrocutions and decidedly unprofessional magicians' cabinets.

"The magician's cabinet is one I think everyone must have thought of – the idea that what if one day he opens up the box to find the girl with the swords actually through her!"

The latter of his three stories was written for the programme's second season following the departure of the main star, Ian Hendry. Had Hendry leaving caused any problems?

"We started setting up the second season during a strike. I don't think we thought it was going to fold because he (Ian Hendry) was leaving. It's rare for a series to finish because somebody

leaves – you might have thought that because Noelle Gordon left *Crossroads* it would come to an end."

Another series where changes in lead actor have occurred was, of course, the main subject of our conversation and Ling seemed to become more animated when discussing *Doctor Who*, and in particular his fondly remembered 1968 story *The Mind Robber*.

"It all really came about as the result of a railway journey. Terrance Dicks and Derrick Sherwin were working on *Crossroads* and *Doctor Who* at that time – although how they found time to do both I don't know! During that time when we were all commuting to Birmingham I got to know them and they suggested I wrote a *Doctor Who* story. My first reaction was, 'Oh no, I couldn't possibly do that – it's not my cup of tea and I don't know anything about science fiction.' In the end I did what must have been one of the least SF-orientated stories they made."

"*The Mind Robber* is about literature, not science – a planet where fantasy exists. I think they thought at the time, 'This is a bit of a dodgy one – it may not work but it will be fun to do.' I don't think they thought of it as the direction they wanted to take the series in."

Was being freed from the daily restrictions of soap opera a liberating process? "That suggests that the greater freedom to be more imaginative was somehow easier than the constrictions of writing within a rigid framework. It isn't really easier; in fact in science fiction I think there is a danger that you can say that anything can happen and you don't have to force your mind to adopt certain rules."

THE FACT OF FICTION

"The story must have come from my vague thought that Gulliver was a traveller outside the boundaries of space and time, and the idea of making him a real character. Having been a children's script editor for such a long time I think I was soaked in children's literature and knew a lot about it."

"One thing I was never really happy with was the title. My title was *The Fact of Fiction*. I don't think that was really sensational enough for *Doctor Who* and so it became *The Mind Robber*, which seems much more creepy!"

"The central villain was, if you remember, 'The Master' – somebody who had been churning out boys' adventure stories. He was partly based on the famous Frank Richards who used to write things like *Magnet* and Billy Bunter stories. I think he turned out more words than almost any other writer! He was also partly based on myself in a way because for six years I wrote an endless school serial in the comic, *The Eagle*, so I was putting myself in that spot."

"I'd worked with Pat Troughton before because he was in on the early days of *Compact* so I already knew him and I think I'd met Wendy Padbury before. As I was busy working on *Crossroads* I don't think I actually went to any of the recording sessions. I never really liked Hartnell much as the Doctor

but I thought Troughton was lovely and I loved his quirky, oddball type of character."

"We talked about another idea for a Pat Troughton story set on a planet where time travelled backwards. It was a mutual decision not to take it up though – we just couldn't crack it. The more we thought about it the more impossible it became. We couldn't decide what to do with the dialogue and couldn't solve the problem of not making it look as though we were just playing a film backwards."

However, this aborted idea proved not to be Ling's last association with the series, although his next script for *Doctor Who* actually came about through his involvement in an entirely different project.

"Hazel and I were originally approached by John Nathan-Turner who asked us if we would be interested in reviving *Compact*, bringing it up to date and calling it *Compact Now*. It later went through a lot of stages and became *Impact* – more of a news magazine and less of a woman's magazine. We had lunch with him and talked about this and were then commissioned to do some pilot scripts. It then sat around on various people's desks at the BBC for about a year and was finally turned down by the then head of programmes. I think because all that had come to nothing he then asked us to do a *Doctor Who* and we said yes.

"We had a talk and then put up an idea which I think John quite liked but (script editor) Eric Saward didn't. It was a story for Davison's Doctor and got to the stage of scripts and rewrites of scripts."

The idea of the *Compact* revival was taken up and put down again several more times and at present there are no further plans to develop the series. The next *Doctor Who* related project was his highly acclaimed 1986 novelisation of *The Mind Robber*. Was he surprised to be asked to novelise the story after so many years?

"I wasn't surprised because I knew an awful lot had been published by that time. I was just delighted to be asked to do it. I had the story on video and worked from a combination of this and the original scripts. I added a bit, mainly two new plot twists. For instance there's a scene set in an underground lake which wasn't in the original. Occasionally I came across a line of dialogue and thought 'I don't remember writing that, that's a terrible line' but that's inevitable.

"When they first suggested releasing it on video I got very enthusiastic and then they said they couldn't release it because they couldn't get copyright clearance on a piece of music. Then about two years later they told me they'd cracked it."

As our conversation came to a close we discussed future plans and projects. "I've started a trilogy of novels for Century about a family living in Docklands from 1912 up to the last war. I'm halfway through the second book at the moment. The first one, called *High Water*, comes out in October and the second one will be published next year. I'm enjoying it enormously and I've done a lot of research which is fascinating."

Other future work includes a possible *Crossroads* related project which he's hopeful for but is keeping quiet about until it materialises. I then asked him an inevitable question for a contributor to *Doctor Who* – just why has the programme lasted for so long?

"I think it's because you could never get someone to watch something that was a 'fairy story'. It's magic isn't it? They somehow managed to make magic respectable to modern, technologically minded children. They couldn't really lose because they combined all the things children were interested in – aspects of space exploration combined with magic and making the impossible possible. If you can combine those then you're on to a winner. Style and fashions may change but storytelling is timeless, it will go on. The stories are the essence."

As we finished our final cups of coffee I asked the Master of the Land of Fiction

what piece of work he'd most like to be remembered for. "At different times and in different moods I can answer that one differently. *Crossroads* is the one I'd *least* like to be remembered for. I know it may have given a lot of people pleasure but I don't think by any means that it was a perfect programme. I can see its faults as clearly as anybody! After speaking to you today I think I may like to be remembered for *The Mind Robber*. If people are still thinking about it and talking about it so long after the event then it must have had something."

His eyes seem to stray beyond me and focus on the street life outside. "Yes," he grins, returning his gaze to me, "maybe that's the one."

Marc Platt follows up the Doctor's adventure in the Land of fiction in his 'Brief Encounter' for this year's Doctor Who Year Book.

The TARDIS crew (Jamie played by Hamish Wilson) looks on as the Doctor ponders the puzzles created by the Land of Fiction, watched by clockwork soldiers. Photo © BBC.



OFF THE SHELF

Gary Russell basks in the glory of an ancient prediction and gabbles about Gilgamesh, Enkidu and his time travelling chums. . .

Warning: This column merely reflects Gary Russell's opinions and in no way represents those of Marvel Comics, the editors or members of the Krotons Appreciation Society. . .

THE YEARS TAPES

Now you know I'm not one to blow my own trumpet but, if you've been reading this publication for some time, take a look at **DWM Issue 104** (September 1985). Back then, I suggested the release of a compilation tape of old black and white *Doctor Who* episodes, including *Space Pirates: 2*. Reader Jamie Woolley of Cumbria recently drew my attention to comments I made in the video column of that very issue, which added; "With all the oddities that are around, perhaps there could be two or three volumes. . ." Spooky, eh?

So, what do I think of the BBC finally taking note of my suggestion? Well, it's pretty darn spiffing actually – six fairly splendid episodes covering both black and white Doctors and their companions. Since the lack of Dalek or Cybermen selections hopefully points towards further releases based around those chaps, I think the selection is an understandable one.

Linking the episodes are Sylvester McCoy for the *Hartnell Years* – unfortunately looking slightly bemused throughout, as if he only saw his script two minutes before he recorded each segment. Nevertheless, he still manages to carry the whole thing off magnificently, like the good showman he is. Pertwee's links look a little more polished on the *Troughton Years* and overall, John Nathan-Turner's mini-productions are pretty good.

The episodes on the first tape are scorchers. The previously unscreened pilot of *An Unearthly Child* is far better than the first episode that was eventually shown. I rather like the aggressive Hartnell, with his dismissive cynicism of Ian Chesterton and his patronising use of the word "schoolmaster". Technically of course, it's a disaster with shaking cameras myopically bumping into bits of set and, as we see from an extra segment, doors refusing to close. After that we're treated to a masterpiece of drama, sadly the only surviving episode of *The Crusades* – *The Wheel of Fortune*. Here, the lead actors all prove how good they are at mixing historical settings with fantasy. The Doctor and Vicki so

easily melding into the colourful world of King Richard's court and Barbara's tense sequences as she hides from the Saracens are unmissable.

Ian only crops up on a bit of pre-filmed fight sequence, but even that is stunning. Jean Marsh and Julian Glover steal the show though, both of them at early points in their respective careers. It is not difficult to see why they have gone on to be the film mega-stars that they are. Having met Glover last year in Glasgow I can't help but smile when I see him play parts such as this – he's such a charming gentleman and watching him yell at Ms. Marsh only cements my opinion of him as one of Britain's greatest actors.



Michael Gough proves more than suitably malevolent in *The Celestial Toy Maker*. Photo © BBC.

The Celestial Toy Maker: The Final Test is a terrific exercise in television surrealism as Michael Gough (another superb actor) copes magnificently with an invisible, voice-less William Hartnell, while Dodo and Steven play their deadly game with Cyril, played to perfection by the late Peter Stephens. Of course, the tape also includes a selection of clips, including the extra pilot material and an over-long clip from *The Edge of Destruction* in Arabic. I'd rather have seen clips from other incomplete stories such as short-lived companion Katarina's complete death sequence from *The Reign of*

Terror, but beggars can't be choosers.

The Troughton tape is perhaps not as striking as the other – although the complete regeneration snippet is a gem to see. *The Abominable Snowmen: 2* is a treat, and I guess it's there because of the two existing Yeti episodes. There are more of them in this than *The Web of Fear* part one, although the latter has more historical importance to the *Doctor Who* mythos. I've always loved *The Enemy of the World: 3*; a terrific story which Ian Marter's adaptation does no justice to whatsoever. This episode proves what a forgotten classic it was and bearing in mind what few odd episodes do exist from Troughton, I'd gladly sacrifice *The Underwater Menace* or *The Space Pirates* for another glimpse of Troughton as Salamander. Finally, onto the aforementioned *The Space Pirates*, a fairly dodgy early Robert Holmes story. The characterisations that typify his work are there (unlike that other hot favourite of yours and mine, *The Krotons*!) but sadly the performances and the American accents fail to live up to the dialogue or visuals.

The Doctor, Jamie and Zoe are also in this episode for a few seconds and actually provide the best cliffhanger of all the six episodes presented, with Zoe's strained but heartfelt scream of "You murderer" at big, bullying old Craven. Not the best Troughton story of all time, but not the worst (you all know which one that is, don't you. . ?).

NEW VIDEOS

BBC Video have released two new tapes this month. Jon Pertwee's *The Three Doctors* is something of a curious beast, containing all the ingredients that typify his era: UNIT, Jo Grant, monsters, a good villain, lots of visual effects and a fairly solid story. On top of that of course, it indulges us by celebrating ten years of *Doctor Who* with appearances by the first two Doctors, Hartnell and Troughton, in varying degrees of involvement and therefore success.

Troughton's Doctor enters the fray wholeheartedly, plunged into the adventure courtesy of the then still mysterious (if rather overweight) Time Lords. Unlike later 'special' stories *The Five* and *The Two Doctors*, no attempt is made to try and fit Troughton's appearance into established continuity. Apart from a quick reference to the Brigadier and Benton recognising him from *The Invasion* and vice versa, we just get on with the plot. The viewer knows he's the Second Doctor, so it doesn't really matter two hoots that he knows Pertwee is his successor. Conversely, much humour revolves around the First Doctor's crusty sarcasm about seeing his later bodies, the much touted "A Dandy and a Clown" speech.

Apart from its anniversary quirkiness, this is a splendid four episode romp through time, space and black holes, a clever idea by writers Bob Baker and Dave Martin who by this stage were quite *au fait* with the Letts/Dicks philosophy of the show. To take a mythical figure from the already mythical Time Lords' past and turn him into a raging demi-God, seeking revenge on

his former friends and families, was quite a brave idea. Our previous glimpses of the Gallifreyan upper echelons had been somewhat rose-tinted.

Although many claim that *The Deadly Assassin* is the first inkling of Time Lord society deadline, I personally feel that *The Three Doctors* is equally guilty. The fact that even this all powerful race, who can steal you out of time, change your face without so much as a by-your-leave and wipe significant portions of your memory, have problems too, is rather gratifying. Somehow it makes up for their dubious morality. After all, how can you revere a people who casually throw someone's life stream into reverse, not only destroying you, but also erasing any trace of you throughout history – such as the War Lord and his aliens in *The War Games*. To see the Time Lords “get theirs”, as it were, is poetic justice at its best.

Of course, having defeated Omega (as we all knew the Doctor(s) would) the Time Lords quickly recover and give the Doctor back his knowledge of time/space travel as an appeasement. Their morality is again on shaky ground here – why exile him for those crimes if all he does is start over once again? I suppose it's just a way for them to clear their consciences for breaking their own precious Laws of Time when they put the other two Doctors into the fray in the first place.

But I digress – Stephen Thorne's Omega is of special note here, his second *Doctor Who* ‘super villain’ and far better than Azal of *The Dæmons*. Rex Robinson is his usual sufficient self as the confused but intelligent scientist and I've always had a soft spot for dear old Mr Ollis, seconded by the daffier than usual Brigadier. (*Planet of the Spiders* fans take note – that story wasn't the only one with a duff Brig, here he's portrayed as a complete goon!). *The Three Doctors* is the second best tape issued so far in 1991.

The best tape so far is of course *The Masque of Mandragora*. The story started Tom Baker's best season – the fourteenth – with a real bang. By the end of this year only two stories from this season will be as yet unavailable, something that'll hopefully be remedied soon. *Mandragora* is a clever, intelligent piece of scripting by Louis Marks, utilising both its locations (the famous *The Prisoner* home of Wales' Portmeirion) and the studio material well. It also gives us two astonishingly great villains; Hieronymous, brilliantly portrayed by Norman Jones and the evil Count Federico, with John Laurimore providing more evil than those historical bad guys such as *The Aztecs'* Tlotoxl and *Marco Polo's* Tegana.

The story is one of a rare breed in mid-Seventies *Doctor Who*; virtually flawless, with no obvious plot holes or padding and each scene naturally leading onto the next, allowing the story to progress naturally and effectively. The fifteenth century idioms and customs are excellently presented. Hieronymous' acceptance of the Mandragora Helix fits in nicely with his pre-conceptions about the god, Demnos. The local peasants see the worshippers as something to be

feared marginally less than Federico's sadism. Most of all, the political plots that form the backbone of Giuliano and Federico's antagonism are realistic and clever. The juxtaposition of the Renaissance learning of Da Vinci and the desperate attempts to maintain a feudal society are the main strengths of this brilliant four parter.

If the story has any negative points, they have to be Terry Walsh as the obvious stuntman double for Tom Baker (terrible wig, chaps!) and the clumsy Doctor twiggling that Sarah's a bit off because of her question about languages. One feels that it's a perfectly natural question. Quite why it should alert the Doctor I don't know – his explanation certainly doesn't convince me.

Oddly, I'm at loggerheads with many fans of my age because I don't find Sarah a particularly likeable character as a companion. Her lack of consistent reactions to fairly typical situations always annoyed me, but I clearly remember watching this in 1976 and thinking for the first time that, knowing she was leaving soon, I might actually miss her. Elisabeth Sladen is a pretty excellent actress and clearly worked better with Tom Baker than any companion since – even Lalla Ward lacked the total ease and relaxed affection that Sladen put across. The actress was really very lucky that her last two adventures with the Doctor were probably her two finest – and hopefully the sadly under-rated (except by me) *The Hand of Fear* will be dug out of the archives and made available as soon as possible.

OTHER WORLDS

A quick plug also for the astonishing variety of other fantasy the BBC are exhuming at the moment. *Star Cops*, *Adam Adamant Lives!* and *Doomwatch* are of course largely overseen by various folk who started and furthered their careers on *Doctor Who*, and *Blake's*

7 romps away with every award for hammy acting and, until the latest tape, *Shadow/Weapon*, Terry Nation's hamfisted plots. Chris Boucher's first scripts for the series clearly show the direction it ought to take in the future, with *Weapon* (there's an unpopular choice) standing out as the best episode issued so far with good acting from actors such as John Bennett and, of course, Jacqueline Pearce – aided by poor Brian Croucher trying his best to replace Stephen Grief as Travis but failing through no fault of his own. The scripts simply weren't written for his style of acting. The episode has a sensible plot and the opportunity of seeing Travis shoot Blake dead, something we all wanted to see happen every week when it was first transmitted.

TIMEWYRM: GENESYS

Enough of this rambling through the BBC's archives of other programmes – it's time to turn the spotlight on Virgin's New Adventures and the long anticipated *Timewyrms* quartet of novels, starting with John Peel's *Genesis*.

Okay, let's get the bad, niggling bits over with first. Primarily, what is the point of stressing that the books are to be aimed at non-*Who* readers as well as fans, and then cluttering up *Genesis* with trivial, totally unnecessary cross references? Now, I'll digress briefly here – I've also been lucky enough to read Nigel Robinson's and Paul Cornell's forthcoming books. Both of these utilise *Doctor Who* mythos and history, but in a constructive way. Indeed, Cornell's use of past Doctor's is essential to the plot, and the brief appearances of Troughton's Doctor in Robinson's book are the spur for his story. But John Peel's brief inclusions of previous Doctors and a host of companions seem to me to be totally superfluous and the story would work not only just as well, but far better without them.

Likewise, Peel, in his days of helping run the *Doctor Who* Appreciation Soci-



Patrick Troughton's performance as the Second Doctor outshines any poor scripting from the episodes selected for *The Troughton Years*. Photo (from *The Power of the Daleks*) © Topham Picture Source.



The Time Lords control room as seen in *The Three Doctors*. Photo © BBC.

ety, was something of a fanatic about continuity errors. So why does he come up with blunders such as having the Doctor tell Ace that the Cloister Bell hasn't rung since *Logopolis* (what's wrong with *Enlightenment*, amongst others?) and that Ace has visited Paradise Towers? Neither reference has any relevance to the story, so their inaccuracy opens them up to criticism.

The only other real fault I can find is that neither the Doctor nor Ace sound like themselves. Can I hear the Seventh Doctor saying that line? Do I really think that the Doctor would send a thirteen year old girl who has basically been saved from a life of prostitution back on 'the game' just to create a diversion? I also feel that the repetitive references to young girls blossoming breasts and the sequence with Ace's bra and knickers do not make a book 'adult'. It becomes puerile. It is all very well wanting to make this series of novels 'adult' (whatever that actually implies) but nevertheless, Virgin should be very wary of letting them stray too far from that special something that separates *Doctor Who* from other things within the genre.

The story, however, is top notch – Peel is to be applauded on a good, gripping tale of Mesopotamia and the political intrigues that surround the supposed God-King Gilgamesh and his attempts to overthrow the fortified city of Kish, supposedly protected by the Goddess Ishtar. One of the nicest bits occurs right at the end when the Doctor fills Ace in on what will occur once they have departed, proving that no matter how nice we think people are and that they deserve to survive, history cannot be altered, merely observed.

Although well-characterised, I cannot quite see the point of the Neanderthal Enkidu, except to provide more pointless continuity references to *Ghost Light*, but perhaps he has a historical significance I'm unaware of. If that is the case, some mention of that ought to have been incorporated into the storyline.

In Ishtar, Peel has created quite possibly the most superior and incred-

ibly believable villainess that the Doctor has ever encountered – her every move, word and action ooze pure evil of a sort severely lacking in *Doctor Who* over recent years. Her initial mind controlling escape from the starship battle, from her first encounter with Gilgamesh (Peel must have had the actor Brian Blessed in mind when he wrote his blustering egotistical speeches – he would play the part excellently!) and her hold over Kish are all excellent examples of a good baddie and I look forward to seeing how this loveable villainess fares through the rest of the series under other writers.

Other characters vary from the totally underdeveloped Ennatum, whose scheming plots provide a storyline that is never resolved, to the charming Engula and Ninani. The latter are perhaps a little too sophisticated for girls of their age but are nevertheless valuable additions to the ranks of the good guys. Avram the songsmith, and especially Agga the King of Kish are superb people, each totally believable – Peel's great use of description and prose makes them seem totally alive and real.

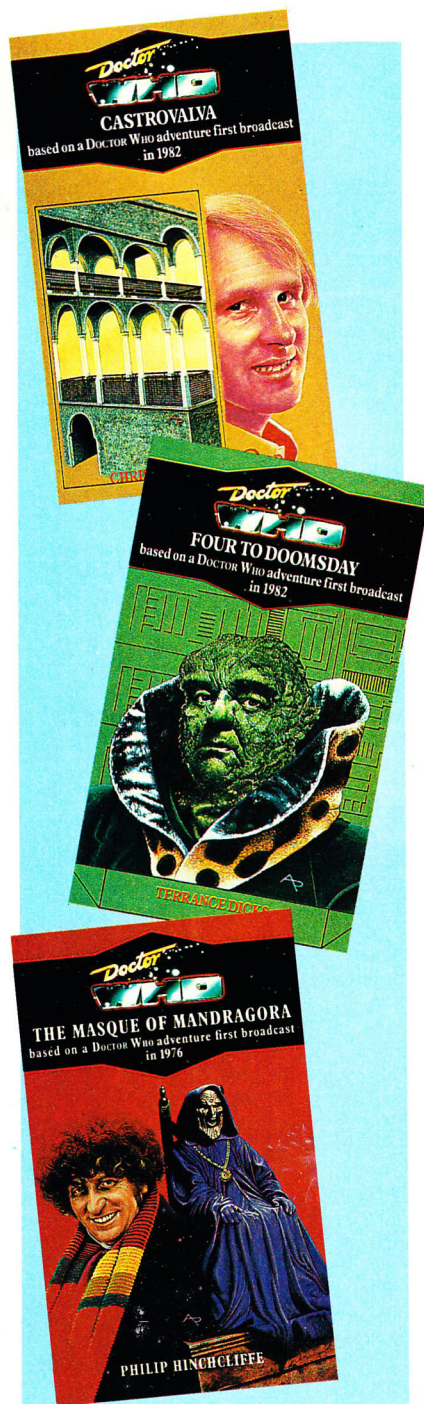
I suppose it is a good yardstick to judge a book by if you put it down wanting to know more – I felt quite inspired to go away and read more about Gilgamesh. It all seems quite interesting. The book also left me eagerly looking forward to the next three New Adventures in the series, which has to be a good sign.

Finally, all that's left to say is that it's a good thing one doesn't judge a book by its cover – Andrew Skilleter's recent return to the world of *Doctor Who* via his video sleeves was not particularly inspiring and the covers I've seen so far for the New Adventures are not exactly dazzling – the one for Paul Cornell's *Revelations* being perhaps the best. Anyway, here we see Ishtar in her metallic form and the Doctor stuffed away in the corner. It certainly looks better as a full page pin up as seen in *DWM 175*, but I'm afraid I'd rather see Alister Pearson doing them. Andrew Skilleter has done some outstanding *Doctor Who* work over the years; his *Cybermen* book is absolutely unsurpass-

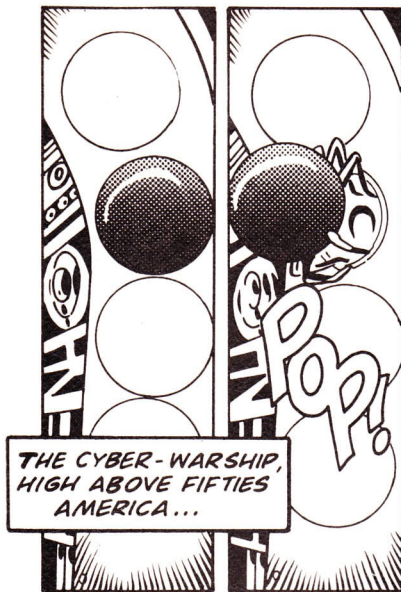
able but this Timewrym material is sadly below par for him. Sorry, Andrew. . .

To summarise, this first New Adventure is a good story, but perhaps I expected too much and I found myself feeling a little disappointed with the overall end product. Also, knowing how good Nigel and Paul's forthcoming novels are, I was hoping that this might be on an equal footing. Sadly, especially bearing in mind how much I loved John Peel's Dalek novels, *Genesis* sits a few rungs below on the ladder of success.

And why, Virgin, aren't the books numbered on the spines? ♦



Reprint covers: *Castrovalva* and *Four to Doomsday* went on sale in June and *The Masque of Mandragora* is re-released in September.

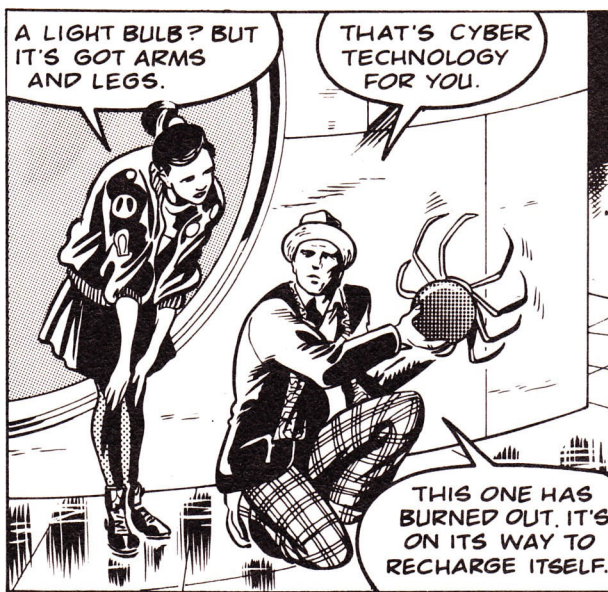


THE CYBER-WARSHIP,
HIGH ABOVE FIFTIES
AMERICA...



UGH!
DOCTOR!

IT'S
ONLY A
LIGHT BULB.



A LIGHT BULB? BUT
IT'S GOT ARMS
AND LEGS.

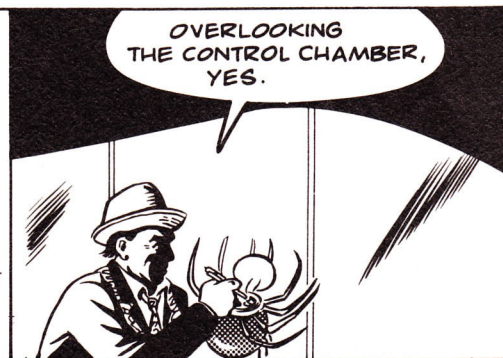
THAT'S CYBER
TECHNOLOGY
FOR YOU.

THIS ONE HAS
BURNED OUT. IT'S
ON ITS WAY TO
RECHARGE ITSELF.



STILL NO
SIGN OF
SERGEANT
CONDON.

THIS
THING IN THE
WALL. IT'S LIKE
A WINDOW,
RIGHT?



OVERLOOKING
THE CONTROL CHAMBER,
YES.

the good soldier

PART THREE.



WELL, IF IT'S A
WINDOW WHY
DON'T YOU
OPEN IT?

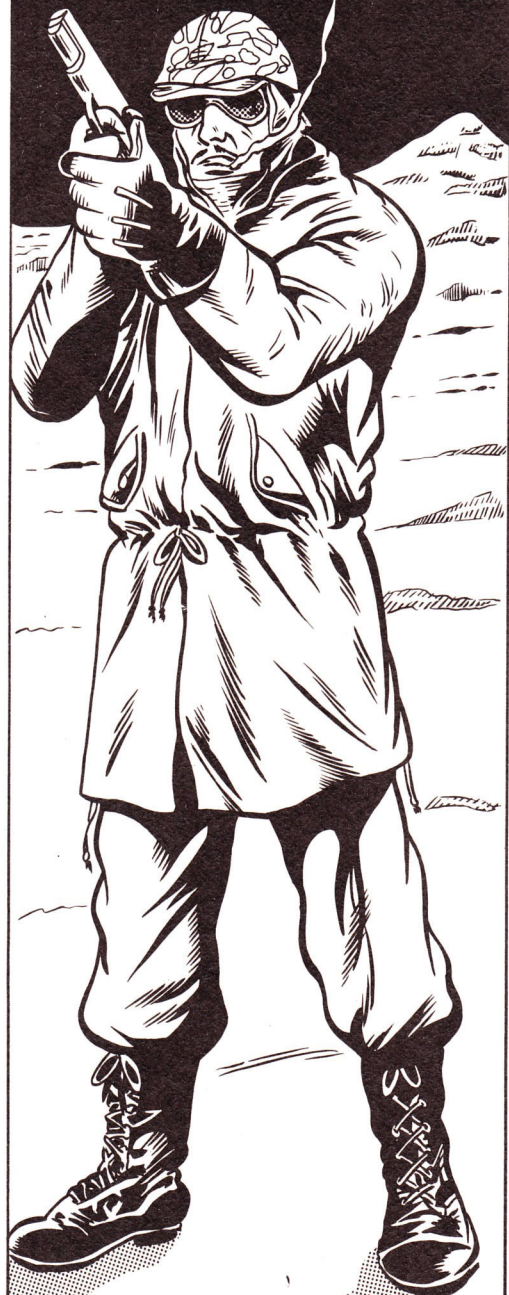


I'M NOT SURE
YOU WANT TO SEE
WHAT'S ON THE
OTHER SIDE.

SCRIPT: ANDREW CARTMEL.
PENCILS: MIKE COLLINS.
INKS: STEVE PINI.
LETTERS: GLIB
EDITOR: JOHN FREEMAN.

IT'S DECEMBER, 1950.
A FROZEN HILLTOP
SOMEWHERE SOUTH
OF THE CHANGJIN
RESERVOIR IN KOREA.

MY BREATH
FOGS IN THE
COLD AIR.



I'M WAITING FOR
THE RED CHINESE
TO ATTACK AGAIN.

HERE THEY
COME NOW.



ACROSS THE
YALU, OUT OF
MANCHURIA.

NO! SIR!
PLEASE!



THE RED SCREAMS
SOMETHING, TRYING
TO DISTRACT ME.



IT DOESN'T
WORK.

I KEEP ON KILLING.
SOMETIMES IT
SEEMS THAT IT
WILL TAKE FOR-
EVER TO KILL THEM
ALL.



BUT FINALLY
IT'S OVER.



VICTORY.

I PAUSE AND GIVE
THANKS FOR THE
QUALITIES THAT
BROUGHT ME
VICTORY.

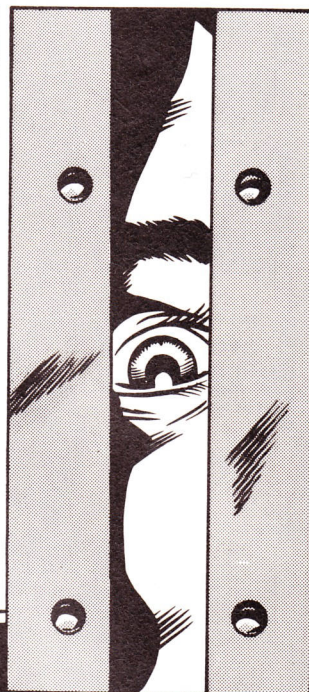
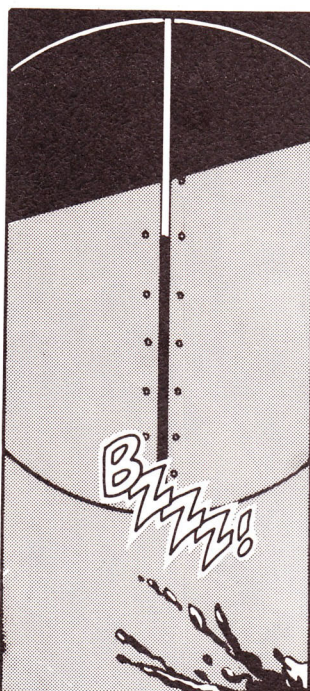
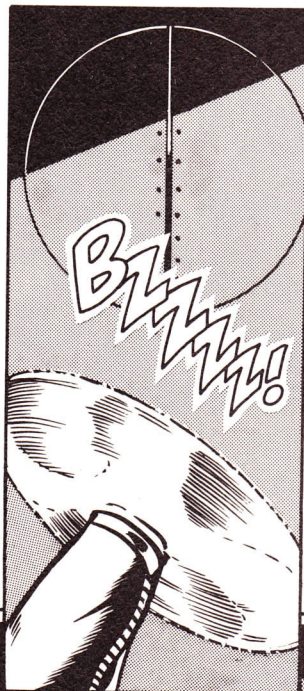
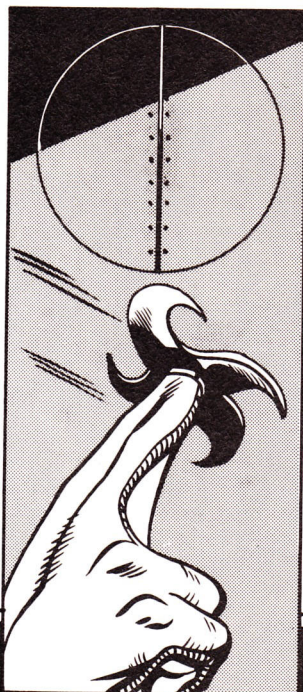
COURAGE. LOYALTY.
OBEDIENCE.

HIGHLY AGGRESSIVE...
UNIMAGINATIVE...
EASILY MANIPULATED.

AN IDEAL
COMPONENT...
INSTALL
HIM.

THERE IS NO
PROVISION
FOR THE
COMPONENT'S
LOWER
LIMBS...

THEN
REMOVE
THEM.



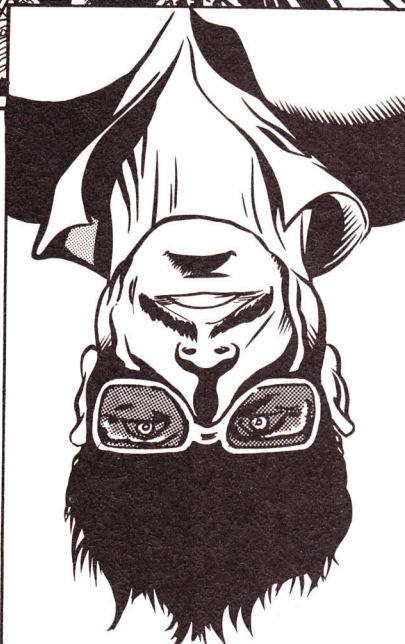
I'M SORRY.

IT'S OKAY. I
ASKED TO
SEE.

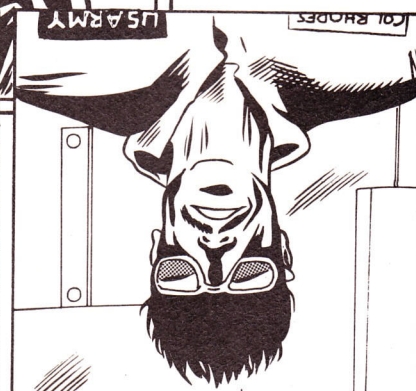
WHY ARE
THEY DOING
IT?



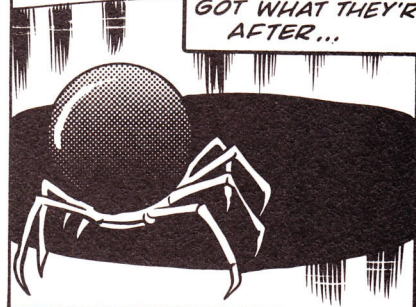
"THIS IS A WARSHIP.
BUT WAR IS PRIMITIVE,
EMOTIONAL
BEHAVIOUR."

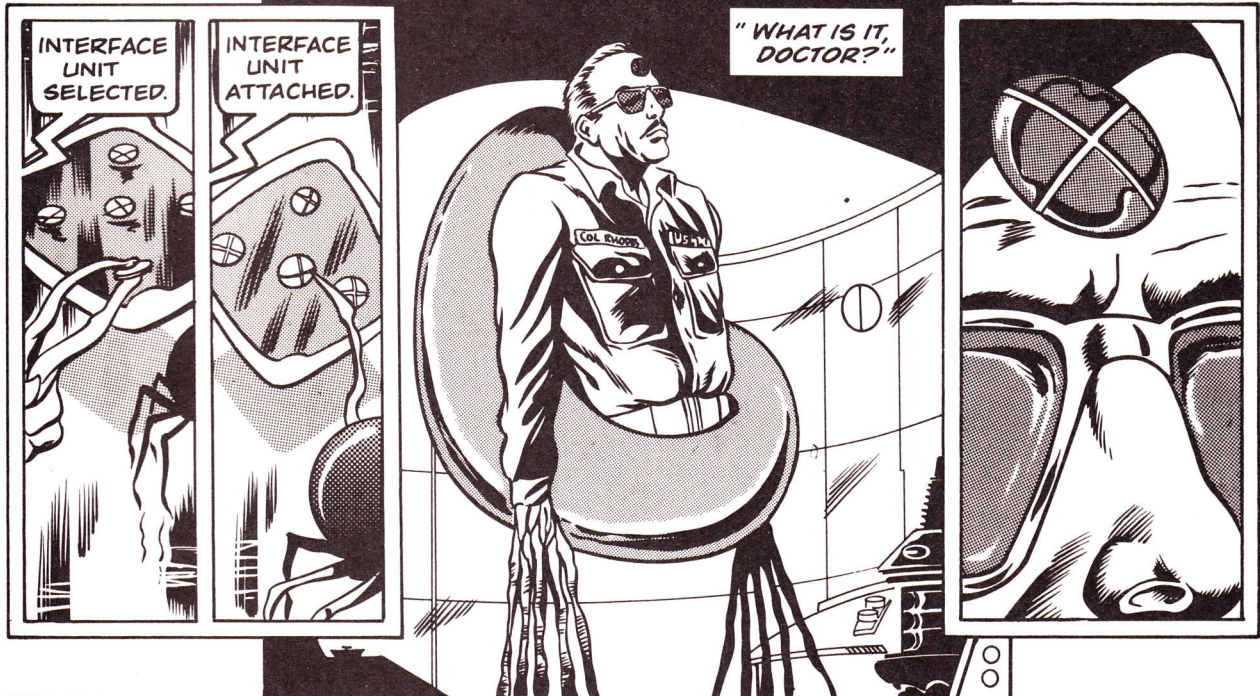
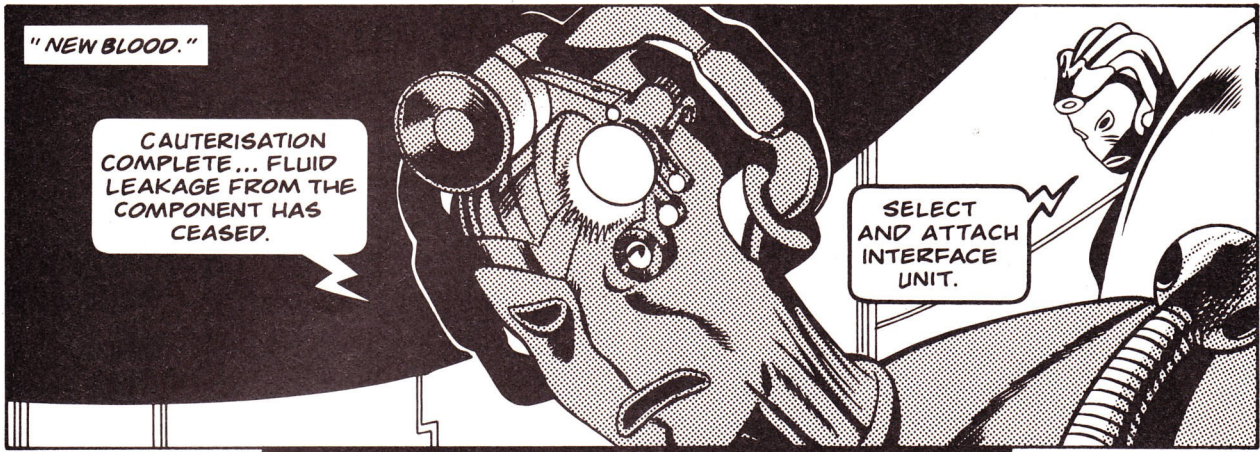


"BEST CONDUCTED
BY A PRIMITIVE,
EMOTIONAL KIND
OF CREATURE."

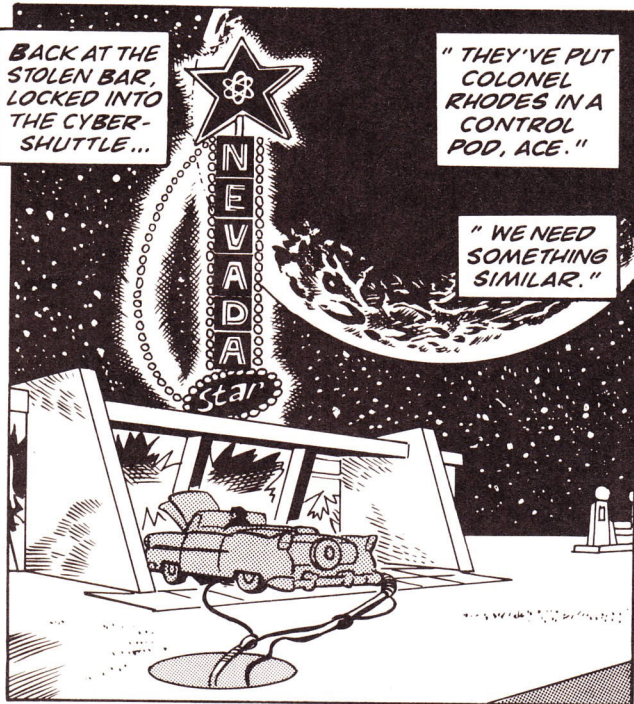


"NOW THEY'VE
GOT WHAT THEY'RE
AFTER..."





BACK AT THE
STOLEN BAR,
LOCKED INTO
THE CYBER-
SHUTTLE...

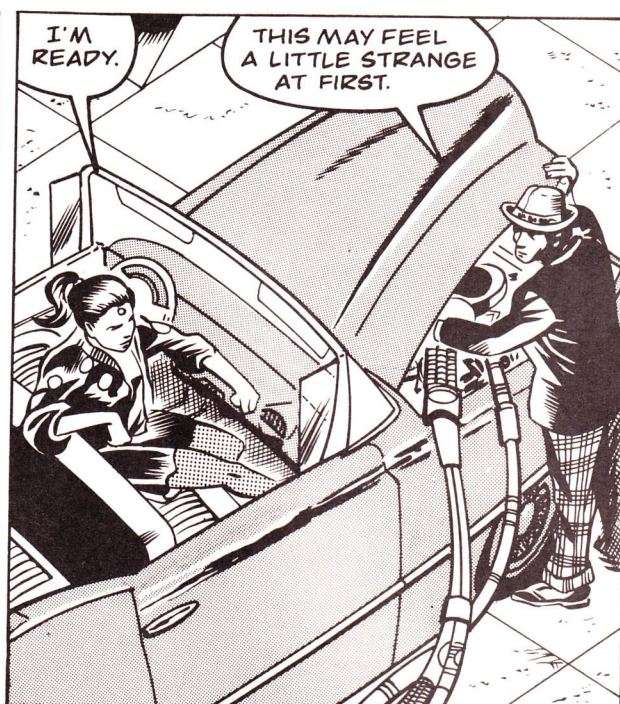


"THEY'VE PUT
COLONEL
RHODES IN A
CONTROL
POD, ACE."

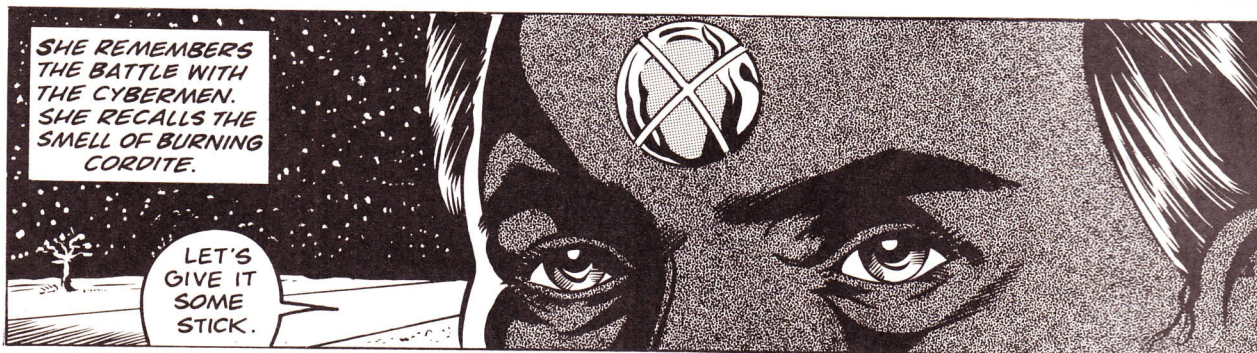
"WE NEED
SOMETHING
SIMILAR."

I'M
READY.

THIS MAY FEEL
A LITTLE STRANGE
AT FIRST.



SHE REMEMBERS
THE BATTLE WITH
THE CYBERMEN.
SHE RECALLS THE
SMELL OF BURNING
CORDITE.



LET'S
GIVE IT
SOME
STICK.

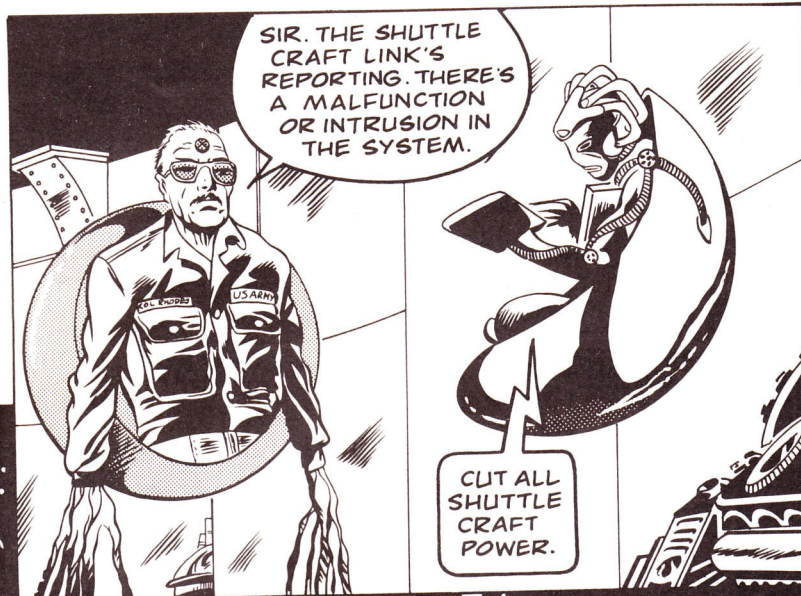
SUDDEN
SHOCK.

DIVING INTO ICY
WATER. A TASTE
LIKE METAL IN
MY MOUTH.

SINKING.

SENSATIONS OF TYRE WEAR
AND METAL FATIGUE. MEMORIES
OF ENDLESS DESERT BLACKTOP.
HIGHWAY MILES.

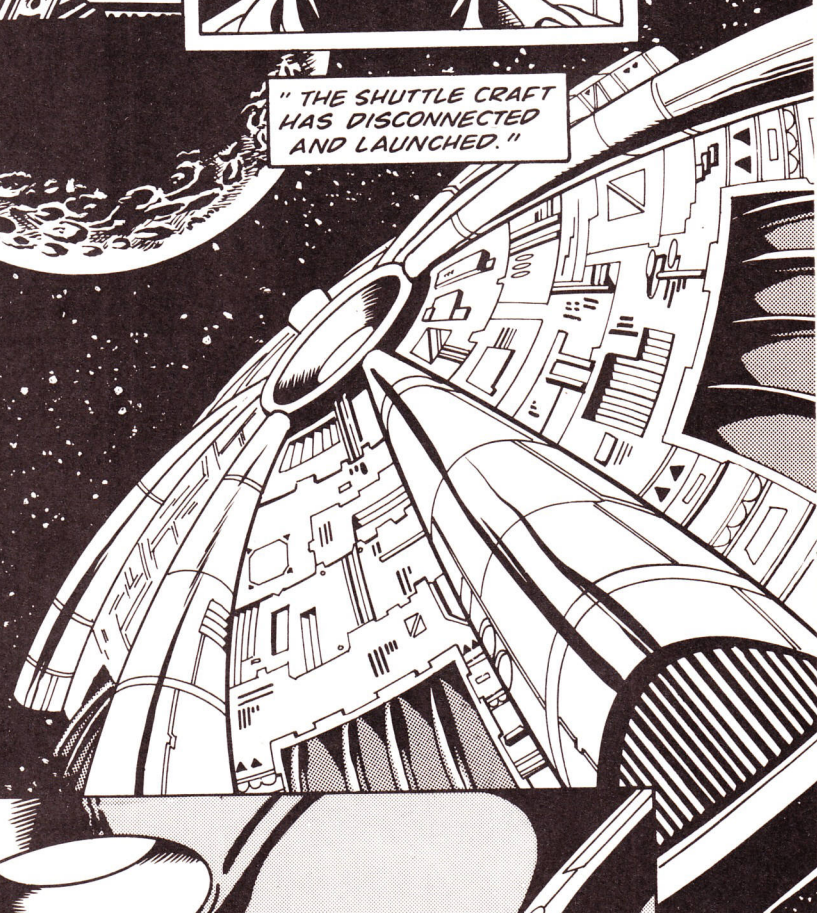
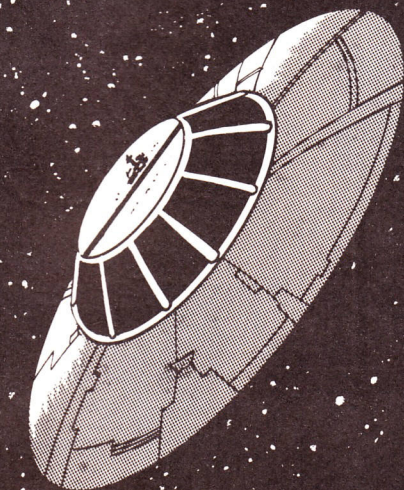
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GENESYS: MIXED VIEWS

I've just finished *Timewyrm: Genesys* (sic) and I must admit after reservations that this is a definite step forward for *Doctor Who* in print. The book reads well, and I feel it was a good idea to begin with a pseudo-historical story. The adventure keeps you interested and the odd bits of continuity fit in well. Obviously the Doctor would think about his past when it involved his present. He's taken a fair few people around the galaxy with him over the years! I thoroughly enjoyed *Genesys* and could even recommend it to my non-*Who*, science fiction fan friends. The first series will be fine without any television enemies in evidence, however I hope that future novels explore the whole *Doctor Who* universe. In particular, I look forward to a novel featuring the Daleks against the Cybermen.

The only thing that *didn't* work well for me were the frequent references to Gilga-

mesh's 'Wandering Hand Syndrome'. It could have worked but it was mentioned too often for the book to be considered 'more adult'. By the way, I found my copy amongst the TV novelisations, in my local Smiths childrens' section.

T. Amis,
Great Yarmouth,
Norfolk

Doctor Who - The Porn Movie? Despite the enjoyable story, I don't think wandering hands and paedophilia make *Genesys* 'more adult'. This is mere titillation, and for me it summons up images of the school-boy with a *Penthouse* hidden behind the covers of his school exercise book. I'm sure it will improve sales, but is it *Doctor Who*?

Simon Leng,
Andover

Genesys is a great book with, to my mind, an original plot, broadening even more the characters of the Doctor and Ace. A nice cover by Andrew Skilleter makes it quite outstanding. John Peel was a good choice of writer. But why the price? Surely the book, admittedly two hundred and thirty pages, doesn't need to be £3.50? Think of the classic 'double books'. Two stories, adding up to about three hundred pages, costing £2.99. I hope Virgin reconsider this. In *DWM Issue 167*, in an interview with Peter Darvill-Evans, it was suggested that 'That's it for novelisations'. Surely some as yet unnovelised scripts are possibilities? For example, what about the

remaining Dalek stories or the stage plays, *Seven Keys to Doomsday* and *The Ultimate Adventure? The Hidden Planet?* Or even adaptations of the Dalek films, which would be different to the TV versions?

Martin Pollard,
Torrington,
Devon

I'd like to congratulate John Peel on an excellent start to the *Timewyrm* story. It is both tense and humorous to the right degree with great characterisation, especially during Ace's rescue attempt. Shame about the *Paradise Towers* error though. Still, we're none of us perfect and I'm sure Mr. Peel will be kicking himself as soon as it's pointed out!

Andrew Clarkson,
Stalbridge,
Dorset

Paul Cornell had the opportunity to drop a line about the *Paradise Towers* error into his new *Adventure* - so all will be explained ... Virgin haven't given up on the possibility of publishing the remaining Daleks stories (as reported last issue) and as I understand it, the stage plays have been considered. One problem for *The Ultimate Adventure* novelisation is the large number of different TV monsters used. This makes the story a rights nightmare to work out!

BY THE FANS, FOR THE FANS

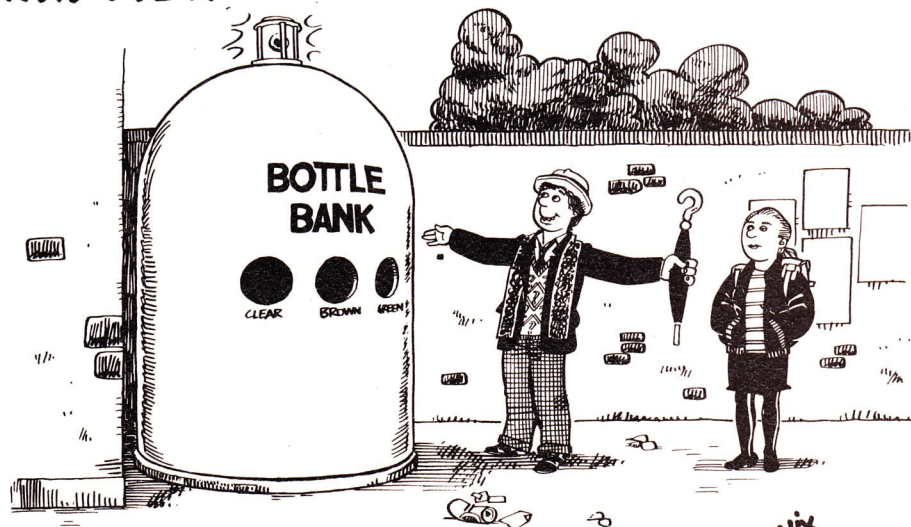
Naturally I am delighted that *DWB* has been voted fanzine of

the year by readers of *DWM*, and by such a large margin too, so many thanks. Equally I am relieved that the results make an instant mockery of a similar, dubiously-run fanzine survey published elsewhere recently. That *DWB* is a fanzine (i.e. fan-magazine) is a claim I frequently staunchly defend in the face of those who would tag it a "commercial" or "profit-making concern". Such accusations frequently arise from some prominent fans usually envious that *DWB* is popular enough to enable myself to produce it on a full-time basis. After all, isn't it everyone's dream to have a hobby as a full-time job?

Quite frankly, *DWB* in its present format - which it has held for over six years now - would be impossible to produce in anyone's spare time, and so it cannot be unreasonable to expect that I should draw a salary from it to enable it to be produced on this scale. This is the only profit the magazine derives, and the fact is that *DWB* costs no more pro rata than its competitors in the A4 and glossy field. There is an obvious difference between a magazine produced on this scale to one that is published by a commercial company whose main interest lies primarily with its profitability than the magazine itself.

DWB is produced by the fans, for the fans and its popularity stems from the fact that it is the only popular fanzine that has constantly spoken out for what it believes in, even at the risk of shattering cosy relationships

NIX VIEW



"AT LAST! THE CHAMELEON CIRCUIT'S FOUND US
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◀ with those from whom it could otherwise have immeasurably benefitted from, and that, I think, is what being a fanzine is really all about.

Gary Leigh,
PO Box 1015,
Brighton,
East Sussex
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IGNORING THE OBVIOUS

Regarding 'Action, not words!' (You on Who, **DWM Issue 175**) as a 'sick' whiner I wish to protest, not at being called such by Ruth Hadley, but at her accusation that "alleged fans" like myself who complain about recent(!) *Doctor Who* are the people who have damaged the programme. "Why do you keep watching?" she asks. I can't speak for others, but I watched *Doctor Who* until the last millisecond of *Survival* because I liked it. This however, does not make me blind to *Doctor Who*'s faults, no matter what its age and I resent the (seemingly) growing attitude that criticising them makes me a 'non-fan' but also one of the programme's 'assassins'.

Let me assure all who espouse this belief that criticising *Doctor Who* hasn't killed it. Those who suspended the series frequently show they aren't concerned with our views because – let's be fair – they must administer license payers' money to the benefit of all, of which we *Who* fans (in the UK because the BBC considers itself not directly responsible to overseas audiences) are a microscopic minority.

They also aren't so stupid they can't spot duff programmes for themselves (which doesn't stop them showing them when they're popular) and wouldn't be deceived by our unequivocal praise. If anything the "Sssh! You're spoiling it for everyone else" tactic would convince the BBC of our philosophical immaturity and confirm their belief that we should be ignored. Besides, it's not the nostalgic 'screeching' that's illogical, but this childish theory. Surely if every member of *Doctor Who*'s audience told the producer it was brilliant no matter what, we'd see any mistakes continually repeated and multiplied. I, for one, do not relish having to watch more badly paced, poor television such as *Battlefield*, *Ghost Light* and *The Curse of Fenric* (albeit imaginative, with good characters and dialogue – their novelisations demonstrating what wasted opportunities their cramped TV progenitors were) whilst having to merely long for

a *Survival*, *Vengeance on Varos* or *The Deadly Assassin*.

It is not only the right of any fan to whinge but the *duty*. Whingeing alone is deconstructive but "whining" keeps production teams on their toes – if justifiable – and they should never be denied the carrot-on-a-stick type of praise.

I feel the BBC's actions, whilst unfairly drastic, vindicate my opinions. All was *not* well in the state of Gallifrey – which is not to decry the drive towards mood, character and innovative plotting behind Season Twenty-Six, but such moves are wasted if you need at least two viewings just to spot all the significant events that zoomed by super-sonically in minute long scenes. Good television tells a story with imagery not without, and with paced scenes where fine dialogue is *not* mechanically slapped together (directors had little choice, I think) with hectic choreography in unbroken chains from prologue to epilogue. Much of Season Twenty-Six was *not* good television, much though I adore the Seventh Doctor and Ace.

As for critics making their own series: give me the job and I'll start immediately!

Nigel Boone,
Glinahirk,
Belfast

LATE ARRIVAL

Nice to see the Doctor finally make it to Maruthea in the comic strip *Party Animals*. However, I'm surprised he recognised the place – after all, when he landed on Earth 1992 at the time of the Gantac Invasion (**Issue 148-150**) he said "This doesn't look much like the planet of Maruthea, either. Not nearly enough swamps, for one thing." Now, perhaps there are different atmosphere controlled swamps on board the satellite, but even a pre-blue crystal induced Tommy couldn't mistake a space station for a planet! Then again, what was that about "none too serious?"

Derek Hicks,
Harwood,
Bolton.

What about "Anything can happen here – and frequently does?" Put that together with the Doctor's many attempts to reach Maruthea in the first place and he may well have overshot the time the place was still a planet, anyway... *Dæmons* live a long time!

For those of you seeking a *Marvel No-Prize* over *Captain Frost's* sudden change to *Major* in *The Mark of Mandragora* – this is explained as a field promotion she had little time to mention and even less time to get used to...

CONTROVERSIAL REPLIES!

My thanks to reader **Shannon Patrick Sullivan** of Newfoundland, Canada for his letter which was somewhat bemusing. After a vitriolic attack on my **Controversy Corner** article in **Doctor Who Magazine Issue 173** he went on to agree with many of its salient points. However, he did raise some bones of contention which I will now try to allay:

To quote Shannon: "I have never heard somebody come up to the Sylvester McCoy Doctor, for example, and say, 'Hey, Doctor Seven!'... He seemed to imply that the terms 'Doctor One, Doctor Two, etc' were something I invented. Indeed they were not. I was aiming my complaint mainly towards the novelisations rather than the programme. But since you brought it up, Shannon, have you never seen *The Three Doctors*?"

Shannon has obviously totally missed the analogy of the regeneration/clothes that I used. When the Doctor regenerates, complete with physical and personality changes, etc. he is *still* the same entity. i.e.: *The Doctor*. Think about it.

Finally: Shannon amazingly writes-off the Daleks' immediate recognition of the Doctor in *The Power of the Daleks* and the original reasons given for the Doctor and Susan leaving Gallifrey as "merely errors of the early shows"! I utterly refute this. As I have said before, you cannot alter the history of the show retrospectively just to suit later inconsistencies. Good grief. David Whitaker had more than just a say in the creation of *Doctor Who* and now you are trying to say he was *wrong*!

One very last comment. Again my thanks go to **Chris Petts** of Shropshire for a nice letter more or less agreeing with the points I made about the Doctor and Master meetings being consecutive. However, he feels that if Time-Lords were to travel up and down their own Time-Streams then pandemonium would break out. Indeed utter chaos would ensue. The biggest danger of altering ones' past is that you may inadvertently "de-exist" yourself!

To clarify this point further. Time Lords are able to step outside normal space/time (i.e. into the vortex) and re-emerge at any given point to observe events. Of course, whilst doing this their own time-streams continue as per normal relevant to said period on Gallifrey. Therefore, whenever returning to his home planet the said Time-Lord always arrives chronologically correct to his personal Time-Stream. This does not mean that they cannot meet each other, for example, in *The Two Doctors*, outside of Gallifrey's environs and the Transduction Barriers influence. It is not so much that Time Lords must not transgress the second Law of Time, (not to tamper with their own destiny) but that they cannot. Except, of course, in the Death Zone which thankfully shut down.

Richard Lenden

DOCTOR WHO'S BIG NIGHT OUT

It now seems likely that we have seen the last of *Doctor Who* as a television programme but I have a cunning plan to bring it back – namely making Vic Reeves & Bob Mortimer regulars in the new show. I am not sure which parts they could play but a few scenarios spring to mind:

– Bob as the Doctor and Vic as Davros:

The Doctor: I hear you (Davros) have killed billions of innocent people when your Daleks invaded Earth.

Davros: You wouldn't let it lie! I told you not to mention that but no – you wouldn't let it lie... You wouldn't let it lie!

The man with the stick would play one of the Daleks and Les could be Davros' laboratory assistant (or even his lavatory assistant).

– Vic as the Doctor and Bob as his Assistant:

Bob: Doctor look at this, Cybermen combating Glitter Gun, isn't it a well made instrument...

The Doctor: ... and unless I am very much mistaken this looks

like a Reeves and Mortimer Product...

Bob: ... Yes that's right and for this week, and this week only, they are just £499.99 from all good weapons shops.

The Doctor: Well Bob, that seems like a very good value for such a high quality killer of large cybernetic humanoid with psychological problems.

Bob: I've fallen Doctor.

– Vic as the Doctor and Bob as the Master:

The Doctor: Now Master what trick are you going to use in order to take over the Earth, the Universe and Novelty Island?

The Master: Well I'm glad you asked because I plan to use this empty corn flakes box, a ball of string and this balloon to devastate the Earth.

The Doctor: Very Poor, very poor, VERY poor, VERY POOR.

The Master: You're nothing but a work-shy pop Doctor.

I'm sure that if you pass this letter on to the BBC they will not let *Doctor Who* lie any longer, the results will be the opposite of very poor, the show will not have fallen and *Doctor Who* night will

no longer be a big night out for so many people.

P.M. Lowdon,
Sunnyside,
Newcastle-Upon-Tyne.

Terrible man, terrible man, terrible, terrible, terrible man...



Mark A. Randall, Chrisman, Illinois.
Sent in by

IN BRIEF

Continuing comments on the choice of material for future Years Tapes and video pricing, especially with the release of *Star Cops* at just over £10 for the same amount of material as a six part *Doctor Who* at "the totally overpriced £20 mark" (James Catchpole, Lowestoft). Although BBC Video have still declined to comment on this matter, it should be pointed out that *Star Cops* has a regular cast making the time consuming clearances procedure much easier and cheaper to sort out than *Doctor Who*, with its smaller regular cast and many more guest artistes. *Star Cops* was also produced after 1984 when a video clause was added to BBC actors' contracts which means permission for a programme's video release does not have to be sought, unless the actor involved has deleted the clause. Andrew Clarkson suggests BBC Video examines the existing studio recording tape for *The Claws of Axos* before releasing that story – perhaps there's material there for an Extended Release a la *The Curse of Fenric*?

Ian Jackson (Harwell, Didcot) puts in an appeal for more compilations of comic strip material. Perhaps next year, Ian – plans for reprinting the *TV21 The Daleks* strip and other older material have only recently been suspended.

DATA COILS

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month). Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

DOCTOR WHO IN DANGER?

What future for the Doctor now the BBC have announced future independent production? Don't stop the pressure – keep the interest in the series going by writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC TV Centre, Wood Lane London W12. WRITE NOW – TOMORROW IS TOO LATE!

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WHOBASE 7 WINNERS

Considering the fact that many of you still don't seem to know what the software programme Whobase is, this competition still gained a good response. The winners were: Simon Appleford, Elgin, Moray.; R. Francis, Streatham, London SW16; David Hutchins, College Station, Texas, USA; David Mykita, Baltimore, USA; John D. Newman, Baton Rouge, Louisiana, USA; James Nixey, Hallow, Worcester; Nick Palmer, Elsworth, Cambridge; Paul Pratt, Tamworth, Staffordshire; Michael A. Rudy Jr., Oak Forest, Illinois, USA; and James Strickland, Winnfield, Louisiana, USA.

ABSLOM DAAK DALEK KILLER DISC WINNERS

Another enthusiastic number of entries for this 'Spot the Difference' competition which we ran in Issue 172. Plenty of eagle-eyed winners here, who are: Zoe Bullock, Glendale, Wisconsin, USA; Paul Castle, Southway, Plymouth, Devon; Brenda Lea Chacon, Victoria, Texas, USA; Matthew Chapman, Abingdon, Oxon; Thomas Greeves, Meldreth Royston, Herts.; Andrew Hammond, Virginia Water; Jason Howse, Thame, Oxon; Mrs. A. Jawzi, Llandudno, Gwynedd; Patrick Mackin, Birmingham, Alabama USA; Leena Plummer, Witham, Essex; Patrick Porter, Alawa, Australia; Michael Randall, Croydon, Surrey; Gregory S. Rose, Negaunee, Michigan, USA; Michael A. Rudy, Oak Forest, Illinois, USA; Randeon Rumps, Garden City, Michigan, USA; Johann Schroth, Baton Rouge, Louisiana, USA; Jeffrey Smith, Catford, London SE6; James Strickland, Winnfield, USA; Jon Williams, Great Hollands, Bracknell, Berkshire; and John Winn, Hartford, Cheshire.

PRINT your name in DRABBLE COMPETITION

While you're waiting to see if you've won the Brief Encounter competition, here's another fiction challenge. **DWM** contributor David Howe is the co-editor of a new collection of fiction relating to *Doctor Who*, which aims to raise money for the Royal National Institute for the Blind's talking book programme. The twist is that all the stories are exactly one hundred words long – drabbles.

What is Drabble?

Drabble is played sitting around a fire, while sipping a good beverage and partaking of pleasant conversation with friends. The first person to finish a story of exactly one hundred words, not a syllable more, not a letter less, is the winner. In addition, up to fifteen words (title, sub-titles, and the like) are allowed. Hyphenated-words-are-argued-about. The first game of drabble, a name coined in a Monty Python sketch, was played at the beginning of the last century. The winner was Mary Shelley with *Frankenstein*, and Polidori, who didn't actually finish during that stormy weekend, came second with *The Vampyre*.

The Rules

To enter, your *Doctor Who* story must be submitted according to the rules outlined above. The winning entry will be published in the final collection (and *Doctor Who Magazine*) and will join stories from a wide range of *Doctor Who* contributors and fans. The final book will be limited to 1000 numbered copies, so it's going to be a real collector's item that will hopefully raise a lot of money for charity.

Send your entry (one per reader, please – multiple entries will be exterminated) to The *Doctor Who Drabble Competition*, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 12th September 1991. A word of warning – it's not as easy as it looks!

Marvel are now able to offer a limited number of Doctor Who Magazine back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US Dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 163: *The Claws of Axos* cover; Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; *The Two Doctors* recording

DWM Issue 171: BBC Video Special plus *The Aztecs* production features, interviews with Tomek Bork and Wendy

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Issue 176

Signature of Parent/Guardian.....
(If under 16)

THOSE *Radio Times*

Brian J. Robb continues his series of occasional looks at the *Radio Times* coverage of *Doctor Who*. This issue: the Tom Baker years. . .



An early publicity shot for Tom Baker. Photo © BBC.

Tom Baker made his debut as Doctor Who in 1974, the longest running and arguably most popular Doctor of all. His arrival was the first time an old Doctor actually handed over

to the new in the pages of the *Radio Times*. William Hartnell had just vanished, Patrick Troughton sneaked into the role unannounced and exited in a similar fashion, while Jon Pertwee had

arrived in a blaze of colour. Now he handed over to his successor, Tom Baker.

Photos of Pertwee (complete with the new Doctor's trademark scarf) and Baker together illustrated the Time Lord's latest regeneration. "Time Lords never die," Pertwee explained, "they just sort of transmute." The concept of regeneration now seemed to be firmly understood amongst the programme's following (unlike today, the series was then genuinely and widely popular and populist) so no amazement was expressed at the change of actor.

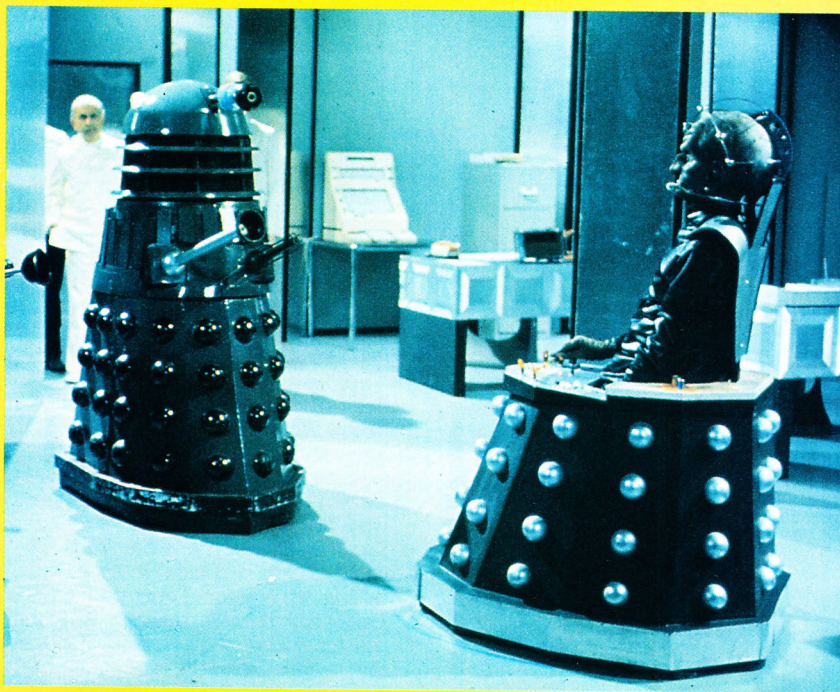
As for the new Doctor stories, other than showing a fleeting interest in his debut, *Robot*, the *Radio Times* featured no real coverage until the Daleks returned to the screen in *Genesis of the Daleks*. According to the magazine, it was the series' twelfth year and the tenth Dalek story, and the *Radio Times* couldn't run a Dalek feature without talking to creator Terry Nation. Tom Baker admitted (surprisingly early in his run for such a controversial statement) that he found the Daleks "humourless".

It was fitting that this particular story resulted in some decent feature coverage as it was the first of several to provoke much controversy. Not since *Terror of the Autons* in 1971 had *Doctor Who* provoked the public reaction that *Genesis* did (excluding some minor complaints about spiders in Pertwee's swansong). The *Radio Times* letters page reflected the rage of some BBC television viewers. Alison Duddington wrote: "*Doctor Who* was once a fantasy adventure for children. Not any more though." The letter criticised the opening sequence of the first episode. It was "brutal, violent and revolting and really terrifying for many children".

Philip Hinchcliffe, the new *Doctor Who* producer, was plunged into the limelight for the first of many occasions, and forced to defend his dark gothic style. He stated that letting children watch the series was very much the parents' responsibility and not his, and in addition, *Doctor Who* was careful to feature nothing that could be copied by children. He reassured parents that later episodes of *Genesis of the Daleks* would adopt a clear moral stance on the issues being explored by the story. By the time *Genesis* reached its final episode, the *Radio Times* ran an interview with Terry Nation, discussing his new SF series, *The Survivors*.

Another letter tackled another subject – Tom Baker's scarf and the danger to motorcyclists. K.M. Ingils wrote to point out that learner motorcyclists should "never, never, never wear (or allow a passenger to wear) a long trailing scarf such as seen in *Doctor Who*, worn by Tom Baker. They can kill!"

Despite a good start to the programme's season for 1975, with Philip Hinchcliffe promising "lots more exciting stories – all featuring monsters new to the screen", it was to be a disappointing year for *Doctor Who* fans looking for decent coverage in the *Radio Times*. As the programme became more and more a fixture of British television life, so the coverage promoting it became less and less. According to one BBC executive, ▶



Genesis of the Daleks attracted fierce criticism in the letters page. Photo © BBC.

Fantasy v reality

Dr Who (Saturdays, BBC1) was once a fantasy adventure serial for children. Not any more though; in today's episode we saw the Doctor and his friends, lost in a corpse-strewn minefield, wrenching gas-masks from the faces of dead soldiers in order to survive an attack by poison gas themselves, captured by Nazi-pattern storm-troopers and finally pursued through a foggy, nightmarish landscape by the repulsive results of 'failed experiments in human genetics.'

It was brutal, violent and revolting – totally without point or plot – yet convincingly enough done to be really terrifying for many normal children, and to put some very nasty ideas into the heads of some of the growing number of disturbed ones.

Does the producer of this unpleasant effort really expect a not-too-bright child to know the difference between 'grim reality on the Falls Road or in Cambodia, and a jolly little Saturday romp with the Doctor?

Alison Duddington
London, N10

PHILIP HINCHCLIFFE. Producer *Dr Who*, replies: "I am sure that most of our audience realise they are watching fiction not fact, of course, ultimately, we have to rely upon parents in the home to decide whether a programme is suitable for their child. We do take great pains to ensure that we never depict any act of violence which could be dangerously copied by children. The episode to which Ms Duddington refers was the first of a six-part story, *The Genesis of the Daleks*, which, in fact, will be seen to adopt a clearly moral attitude towards senseless warfare."



Photo © BBC.

Despite the complaints about stories such as *The Talons of Weng-Chiang*, Tom Baker maintained his popularity with the public throughout his era.

◀ "the series now sells itself and so needs little promotion in the pages of the *Radio Times*." Hence, despite the length of time he was in the role and his undoubted popularity, Tom Baker never graced the cover of the magazine, whereas Jon Pertwee had almost every year he was in the part. Admittedly, that BBC executive might have a point.

Although it wasn't covered much, the series was at its most popular.

Tom Baker's second season was ignored, feature wise, although the occasional piece of Frank Bellamy art promoted certain stories. A full colour, full page illustration introduced the opening story of the season, *Terror of the Zygons*, but the accompanying article

was all about the existence or otherwise of Nessie, not *Doctor Who*. While *Terror of the Zygons* didn't provoke any letters, this feature did! Bellamy's art popped up with billings for *Planet of Evil*, the repeat of *Genesis of the Daleks*, and the first showing of *The Seeds of Doom*, among others.

Around the time *Face of Evil* was being transmitted, an unusual request appeared in the *Radio Times*. It was from a BBC producer looking for contributions from *Doctor Who* viewers, especially regarding "interesting or unusual stories about the impact of the programme." The results were used as part of *The Lively Arts* documentary *Whose Doctor Who?* presented by Melvyn Bragg.

Monsters were back on the agenda in the letters page when eleven year old Amy Sheeler wrote during *The Talons of Weng-Chiang*. "I'm not saying it's no good, but I would like to see more monsters in it. I'm quite disappointed in what we see now. The only time my brother and I hide behind the couch is when a spaceship blows up or very rarely when a murder is about to be committed." Producer designate Graham Williams replied to the letter: "We still have a few monsters up our sleeves for the future." Fifty-two year old Ken Bayley had different things on his mind: "Never mind what the other kids think about the lack of monsters in *Doctor Who*. What I want to know is – when is Leela getting back into her original gear?"

Louise Jameson's arrival as Leela was almost like a return to the days of Jor-El, when Katy Manning seemed to be appearing on the pages of the magazine every other week. Louise appeared in photos promoting *Horror of Fang Rock* and along with K9 to publicise *The Invisible Enemy*. Her *Swap Shop* appearance prompted her to reveal: "I've acquired some regular pen pals, mostly boys aged about thirteen, who write in to let me know their news." She also told the story of *HMS Naiad*, berthed in Plymouth. The seven hundred sailors on board threatened to mutiny if Leela didn't pay them a visit on board ship. She did.

The Invisible Enemy raised a query in the mind of twelve year old Amanda Jones, who was rather surprised that the Doctor and Leela's clones were clothed. "They were even wearing the same outfits," she comments. "Long scarf, frayed mini-dress and all. How did that happen? Surely the clones should have been naked?"

The ever-ready Graham Williams took up the challenge: "You have hit on exactly the difficulty. A nude Doctor and Leela would have been rather different from the usual *Doctor Who* and would have occasioned some comment. When Prof Marinus took the skin sample he said 'You must realise Doctor, that this isn't in any real sense a clone, but a short-lived, carbon-based imprint, a sort of 3D photograph'. He was of course referring to the Kilbraken technique as mentioned in the programme. I am pleased that our efforts to cover the Doctor and Leela have not gone unnoticed."

The next major piece in the *Radio Times* to mention *Doctor Who* in any depth was another interview with Terry Nation in January 1978, this time promoting the debut of another new science fiction series – *Blake's 7*. He compared the long running series unfavourably to his new brainchild, claiming he was after “a more adult audience”.

During 1978 and 1979 novelist and TV dramatist Fay Weldon wrote a series of television reviews for the *Radio Times* and often picked on *Doctor Who* for comment. She had a particular interest in the character of Leela. “I watched *Doctor Who* with the children on Saturday. They are far less easily frightened than I am. They tell me, just to reassure me, how the effects are achieved. I disapprove of Leela, who is so handy with her murderous knife. It's sexism. They would never let a male hero behave in such a way. I mutter about it and the children simply look at me as if I were mad. It's all part of their Saturday evening entertainment.”

The arrival of Mary Tamm aboard the TARDIS provoked a two page feature on the Doctor's female companions. Entitled “Who's Girls”, the feature consisted of comments from and profiles of many of the actresses, illustrated by mini-photos. They all made the same point, that a role as a companion was a “leg up” into television, but “once a *Doctor Who* girl, always a *Doctor Who* girl!” The writer, though, was quick to point out another truth about the roles. “However attractive the girls may look, the Doctor is never even slightly susceptible to her charms. No flash of thigh or fluttering of eyelashes can summon an appraising glance from the Time Lord.” The feature was also illustrated with a larger photo of Tom Baker and Mary Tamm. Although the feature coverage of the programme had decreased, very often the billings on the listings page would be accompanied with a photograph from the story.

Fay Weldon returned in 1979, this time commenting on *The Power of Kroll*. “So in this week's *Doctor Who*, Romana

is to be sacrificed to Kroll, a giant squid – the biggest monster ever to appear on *Doctor Who* and God of the Swamp People. I'm not surprised that with the real world so full of bizarre events that television fantasy has to fight to keep ahead.”

The Key to Time season, which included *The Power of Kroll*, had been a gamble on the part of Graham Williams, an attempt to do something different with a season of usually unconnected stories. It brought a positive response from some readers, including David Fletcher, from Sheffield: “This season has been a great improvement on the one before it. Having a continuous theme throughout the series – the Doctor searching for the Key to Time – seems to have paid off. A couple of flaws, though. Too many guns and other physical weapons have been used too often for my liking by the Doctor and his companions just to get out of trouble or

nasty situations. Also, K9 has been used too often as a “small tank” and not as a mobile computer as he was described when first introduced.” Graham Williams replied he was pleased people had enjoyed the continuous theme and that he planned to do it again. He excused the guns as being simply fantasy violence and announced that K9 was to stay in the series for the foreseeable future.

Season seventeen came around rather quickly and the *Radio Times* was in there with an interview with costume designer June Hudson. Ignoring the Daleks in *Destiny of the Daleks*, she discussed creating the look for the Movellans. She pointed out that “you have to know the past to design for the future” and that she had dreamed the designs for the Movellans. The costumes were made from safety helmets from the electricity board and radiation suits from the Atomic Authority. As she



One of Frank Bellamy's last *Doctor Who* illustrations for the magazine before his death in 1976.

said, health and safety exhibitions can be a treasure trove of ideas.

This season also produced *City of Death*, the first story to film abroad and a tale that was to set the style of much of *Doctor Who* throughout the next decade. It brought a positive response from the viewers. "Congratulations to those responsible for *City of Death*. It was absolutely flawless. The location filming abroad paid off beautifully," said Lee Rogers. Not everyone was happy, though, especially with the cameo appearances of John Cleese and Eleanor Bron. "That scene distracts people from the story. Is there no end to the continuing 'joke' being played on dedicated *Doctor Who* viewers?" asked Paul Masken. Even the Doctor didn't escape criticism: "In the past few years the programme has been playing for laughs rather than shock moments, with an increasing amount of corny remarks from the grinning Tom Baker."

The arrival of John Nathan-Turner as *Doctor Who*'s producer revitalised *Radio Times* coverage of the series, for a while at least. The producers traditionally write the billings for the programme (although script editors have been known to), and Nathan-Turner changed the format to a question rather than a story introduction, the intention being to build up suspense. His first season saw features on Adrienne Corri being made up for *The Leisure Hive*: "I have to age rapidly. I had more rubber on my face than you've ever seen. I felt terrible for days." There was a small piece on the Madame Tussauds exhibition, and for *Full Circle*, an introduction to two teenagers involved in the story - Matthew Waterhouse as Adric and writer Andrew Smith, "the youngest writer we've ever had," said JNT. It's probably the only time the writer of a story has featured so strongly, other than Terry Nation.

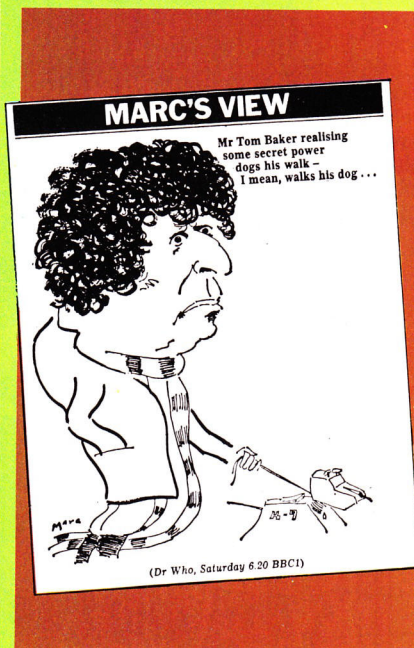
Then came Tom Baker's unexpected and sudden departure from the role and this novel suggestion from a *Radio Times* reader: "May I suggest *Doctor Who* should be female in the next series and have a dumb male assistant?" Now, there's an idea. . .



Photo © BBC

DOCTOR WHO COVERAGE IN RADIO TIMES

The following list continues to attempt to catalogue all sizeable (i.e. quarter of a page or greater) items appearing about *Doctor Who* in *Radio Times* from 1963 to date. This excludes letters and associated comment on the show. It should also be noted that regional variations occurred across the country. Titles of covers and articles are given, with authors where known.



8th - 14th March, 1975. **MASTER OF THE MEAN MACHINES**: one page article by Anthony Haden-Guest about Terry Nation and Tom Baker to promote *Genesis of the Daleks* Part One.

30th August - 5th September, 1975. **STILL WATERS**: two page colour article by Anthony Haden-Guest with art from Frank Bellamy about Loch Ness to promote *Terror of the Zygons* Part One.

4th - 10th September, 1976. **DR. WHO'S RENAISSANCE**: three-quarter page article previewing *The Masque of Mandragora* Part One.

2nd - 8th September, 1978. **WHO'S GIRLS**: two and a half page colour article by Liz Hodgkinson about companions introducing Mary Tamm in *The Ribos Operation* Part One.

1st - 7th September, 1979. **SPACED OUT**: one page article by Anwar Bati about costume design in *Destiny of the Daleks* Episode One.

30th August - 5th September, 1980. **WHO'S FOR CORRI**: two page colour article by Mich Brown about Adrienne Corri appearing in *The Leisure Hive* Part One.

13th - 19th September, 1980. **BACK STAGE**: quarter page John Craven's Back Page article about Tom Baker's ageing in *The Leisure Hive* Part Three.

25th - 31st October, 1980. **TEENAGE TAKEOVER IN DOCTOR WHO?**: third page John Craven's Back Page article about

Matthew Waterhouse and Andrew Smith working on *Full Circle* Part One.

31st January - 6th February, 1981. **FAIR SARAH JOINS THE DOCTOR**: third page John Craven's Back Page article introducing Sarah Sutton in *The Keeper of Traken* Part One.

31st October - 6th November, 1981. **BACKSTAGE**: half page John Craven's Back Page article previewing *The Five Faces of Doctor Who: An Unearthly Child*.

Compiled by Andrew Pixley

Dogging his steps

I would like to congratulate the BBC on the present *Dr Who* season (Saturdays BBC1), although I would like to know how K9 gets in the Tardis, as there is a small step barring his way.

Mark Moran

Birmingham, W Midlands

Journeys into the past

I am a 12-year-old grammar school boy and a regular watcher of *Dr Who*, which has recently celebrated its 15th birthday. I was wondering if it would be possible for the BBC to show some of the older *Dr Who* series (those with William Hartnell and Patrick Troughton), which myself (and probably other boys of my age and under) do not remember. In particular, could you possibly show *The Three Doctors* which I have no



recollection of, but which my elder brother (age 16) says is a classic and probably the best ever made?

Keith Wood

Sidcup, Kent

Retrospective rave

Dr Who is the world's longest-running science fiction programme, so surely it deserves some re-runs.

Kenneth Plews

Burntisland, Fife

GRAHAM WILLIAMS, Producer, 'Dr Who', replies:

I'm delighted to hear that Mark is enjoying the programme but I'm afraid the Dr is, as usual, rather secretive about the way the Tardis works. I suspect it's just his own version of a little 'dog flap' in the door.

There are no immediate plans to repeat the earlier stories but it's a very interesting idea which I'll take up with the Time Lords as soon as possible.

GOLDEN MOMENTS?

Liam Rudden talks to one of *Doctor Who*'s occasional stars . . .

Photo © BBC



David Collings, who is currently working with the National Theatre on *Richard III*, first appeared in *Doctor Who* heavily masked as Vorus in the 1975 story, *Revenge of the Cybermen*. Two years later he was back, minus the mask and make-up, as Poul in *The Robots of Death*. More recently he was Mawdryn in *Mawdryn Undead*, Turlough's first story towards the end of the Peter Davison era. His fantasy credits also include appearances in the last episode of *Blake's 7* as Deeva and Silver in two different *Sapphire & Steel* serials.

I started our interview by asking how his involvement with *Revenge of the Cybermen* came about . . .

"Michael Briant, the director, offered me *Revenge*. I'd worked with him before, and we get on well. That was one reason for doing the story, others being that *Doctor Who* doesn't take much time, is great fun to do, and it's work. That's the real reason for doing anything."

I wondered about the mask he wore as Vorus, and if it had caused him any problems?

"It's such a long time ago I don't really remember. I can't even remember what the mask was – a sort of gold thing wasn't it? – but no, masks are not difficult to work with. They're something convenient to hide behind really, and probably why I did more *Doctor Who* stories than other actors who were less heavily concealed. I didn't mind not being recognisable, we didn't regard them [the stories] as wonderfully significant at the time. We just did them, it was a job, and we had a lot of fun doing them. I'd heard some people had found Tom Baker was difficult to work with but I got on very well with him. He was eccentric but great fun."

Photo © BBC

The Robots of Death came next, with some fairly extravagant costumes . . .

"The costumes they made were very pretty. The costume designer, Elizabeth Waller, was quite wonderful. She said she'd never understood why robots had to be ugly so she decided that the race onboard the Sandminer would make their robots pretty. I worked with Louise [Jameson] on that one. That was nice

because we lived near each other in those days, and our children used to play together.

"On the show I remember she had a very revealing costume, which I thought was quite daring for *Doctor Who* – in fact I think we ran into a bit of difficulty from Mary Whitehouse on that one."

In 1983 the title role of Mawdryn beckoned, a part which again featured heavy make-up.

"Oh the exploding brain! The make up for *Mawdryn Undead* took hours. It made having lunch very difficult because once made up that was it for the day. I couldn't really eat anything while I was made up so I usually had to make do with sipping vodka through a straw. Valentine Dyall was the Black Guardian in that story – we were with the same agent. Like most people he was very different off screen. He wasn't the man in black, but he had that wonderful evil voice which was a curse in its own way because it limited the sort of work that he was offered."

After three very successful stories what were David's fondest memories of the series?

"The scripts used to send us into fits of giggles, and we laughed continually when we were doing them. Not because of anything in particular, it was just that the scripts often called for somewhat melodramatic acting. It was the sort of thing that was only funny to the actors working on it, like kids giggling at the back of the class really, no one else would understand what was so funny."

David Collings is appearing with the Royal National Theatre as Stanley in *Richard III* for the next nine months, but before finishing I mentioned that his characters seemed to have a nasty habit of coming to a sticky end . . .

"That's because I always play neurotics . . ." he laughed. ♦



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